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A work from a liberal pen in Italy is a matter of importance and excitement. Especially is this so when the author holds so marked a position as Signor Guerrazzi, and when his book, whatever it may treat of, is strictly prohibited. The plan and execution of such a work are canvassed, and its probable merit magnified, for months before it reaches the hands of eager readers. No sooner is it out of the press (the clandestine press, be it understood, to which such works are necessarily condemned, except in brave little Piedmont, where the first edition of 'L'Asino' was brought out) than it is passed about from hand to hand, watched for, waited for, begged, borrowed, and stolen, with an earnestness of desire and a partiality of judgment commensurate with the anxious attempts of the "Codinesque" party to drug the newborn wonder with their sedative syrup, and huddle it away into Limbo as speedily as may be. The whole process, indeed, is a mass of unavoidable contradictions and inconsistencies, and sets author and reader in a false position towards each other and towards the outer world of thought beyond the Alps—a position which was described, the other day, in our hearing, by one of the brightest spirits of modern Italy, who compared the appearance of such a book among his countrymen to a pistol-shot fired in the stillness of midnight, which acquires ten-fold loudness from the quiet of everything around.

In the present case, the evil is increased by Signor Guerrazzi's position as a proscribed chief of the Liberal party, and as a merciless satirist of political misrule and Papal aggression. With the true old Guelph and Ghibelline gusto for "rugging and riving," he unites intellectual powers of no common order and a vigorous, picturesque style, which ignores and rejects the use of those yards upon yards of effete verbiage which serve to keep, bandage-fashion, the rickety change-lings of too many modern Italian writers more or less upright on their legs. He dares to call things, sometimes only too explicitly, by their right, or wrong, names. He loves to ransack the copious vocabulary of the "*mercato vecchio*" (the Florentine Billingsgate) for fresh and nervous forms of the Tuscan idiom he delights in. He possesses the literary voracity of a Bibliomaniac, coupled with a memory of iron strength and tenacity; and, above all, he has the little brood of his own, particular pet grievances, the bitter births of 1849, some of them real and glaring enough, which he purrs over, tiger fashion, dragging them forward in season and out of season, whether his theme be romance or history, biography or satire.

'The Ass' may be perhaps best characterized by the name bestowed on it in Florentine literary circles, of a *chiaccherata* (*anglicè* *rigmarole*), which reads like the turning out of a very voluminous commonplace-book, the result of years of exceedingly miscellaneous reading, from the wisdom of olden Greece and the quaint legends of obscure black-letter chronicles down to political debates and "shocking accidents" in the daily papers. An immense mass of queer heterogeneous matter is jumbled together through upwards of 450 closely-printed pages, spiced here and there with pungent satire and humorous narrative, and rising now and then, though rarely, to the level of impassioned eloquence and really noble

declamation. This mighty heap of odds and ends is strung upon a thread slender, strange, and objectionable enough to our English apprehension.

To begin with the end, Signor Guerrazzi dedicated his book, in a few fiercely ironical concluding paragraphs, to what he calls "the Arch-confraternity of Moderati," both in politics and religion, all over the world, who seem to be the perpetual butt of his archery, and whose high festival he describes in a sort of vision, where, after seeing them move in procession round a solemn heap of trophies composed of every form of envy, falsehood, hatred, and calumny, treasons and stratagems, kingly promises betrayed, the broken amnesties of 1848, *et hoc genus omne*, he hears the worshippers set up a hymn or Juggernaut howl, "some blowing horns in the key of patriotism; some puffing away at Jews-harps to a philanthropical tune, and at the penny whistles of priestly fear, accompanied by a roll of drums covered with human skin tanned by hypocrisy." To the members of this agreeable orchestra the author consecrates his labours, and heads the work, by way of exordium, with the passage from Ecclesiastes beginning—"I said in mine heart concerning the estate of the sons of men, that God might manifest them, and that they might see that they themselves are beasts," with the rest of the passage. The story, if story there be, calls itself a dream, in which the author finds himself on the eve of the Day of Judgment, in company with the rest of mankind. A couple of introductory chapters, highly seasoned with irreverent ribaldries (for Signor Guerrazzi flies at things holy and unholy with equal gusto), bring us to the putting off of the judgment of men for some forty thousand ages, and to preparations for that of the beasts, who unanimously lay claim to equal right to immortality with man.

A court is forthwith instituted, and King Solomon is appointed Judge and commissioned to try the cause, as best skilled of all the sons of men in the language of the beasts, and as the writer of the Book of Ecclesiastes, which most clearly asserts their claims.

The beasts then take counsel, and after long indecision in the choice of an advocate to plead their cause before the "Wise King," they decide on the Ass as qualified for the office by possessing the most powerful lungs in the whole assembly, and the Crocodile clinches the matter by observing that every day's experience shows that he who bawls the loudest is sure to carry the day.

Hereupon, with the pleading of the Ass, begins the serio-comic business of the book. The seamy side of human nature is pitilessly turned inside out; antique legend and tradition, modern anecdote and research, are industriously raked and sifted for proofs of our dumb brethren's right to immortality and our own miserable shortcomings, through ten of the seventeen voluminous chapters of which the book consists. By the help of numberless digressions, ranging round the main subject as the feelers of a cuttlefish, Signor Guerrazzi contrives to hook in, and give a squeeze in turn to all countries and forms of society. England, as our readers may guess, comes in duly for her share of reproach, from the witch tragedies of James the First down to the hideous tales of children murdered by their own parents for the sake of burial-club money which have scared our own times. Lighter shafts of railleury are dealt out to Messrs. Bright and Cobden and the efforts of the Peace Association,—to the *Signora* Bloomer, whom, together with her reformed costume, the author seems to consider

as of indigenous English growth,—and to a Lord Sturman (!), who strives vainly to keep off impending death, by painting his cheeks and powdering his peruke. But Signor Guerrazzi's heaviest artillery is on all occasions reserved for our neighbours across the Channel, whom he harangues and sneers at, lashes, denounces, and arraigns with untiring ferocity on every possible count, as if his old prison-house of the *Murata* had stood within the sound of the bells of Notre Dame, instead of those of Giotto's Campanile. But, in truth, Tuscany and its pleasant capital have, on the whole, no reason to complain of partiality in their *ci-devant* Dictator's distribution of his cutting datribles to more distant friends. The anti-liberal policy of France in the struggles of Italy and other countries is the text for Signor Guerrazzi's most stormy eloquence; and the apostrophe to Greece in his eighth chapter, where he addresses her as a helpless victim to the machinations of Gallic fraud during her revolutionary contest, is reckoned by many the finest passage in the book, and we should have been inclined to give our readers a specimen of its power were it not far too lengthy for extract.

As a sample of Signor Guerrazzi's style and matter in his best (*i. e.* most bitter) mood, may not be unwelcome to English readers, we select the passage where, after describing the increasing debasement and corruption of the Papacy, as it sank lower and lower beneath the strong arm of temporal power, till it reached its pitiful breakdown in 1848, under the wavering policy of Pius the Ninth, he goes on to pourtray it while—

—bending before the exigencies of the time, it cringed, it shrank into itself, then crawling upwards, in a thin voice no louder than the buzzing of a wasp, it whispered in the ears of kings—"Crush me not beneath thy thumb-nail; let me live. I have still power to harm thee; but henceforward thou shalt find me docile; put thy collar round my neck, and engrave thy name thereon; brand me like thy horses, on the thigh. So shall the world know that I am thine, body and soul. Hold me in leash if thou wilt, but give me not into the hands of the people, for they will slay me. Betwixt me and them there is neither peace, nor illusion, nor pardon. I have drained that fountain of pity and of faith which seemed to spring forth inexhaustible from the people's heart. When thou wouldst wage unholy warfare I will utter from the altar the old Crusading battle cry, 'It is the will of God.' When thou shalt seek to hide the shame of a defeat, I will betake me to the altar-foot, and chant *Te Deum*, as for a victory. If thou have murdered Liberty, and turned thy native land into a graveyard, I will go into the temple, and though I should stand there alone I will intone *Te Deum*. Him who opposes thee I will brand as a robber. The noblest spirits I will call for thy sake smouldering lights. I will cry against them as brands kindled at the flames of Hell, and hold them up to the abhorrence of the nations. I will sow hatred between father and son. I will raise discord between husband and wife. Wisely will I drill and train my spies, and under pretence of religious duty I will insinuate them and their office into the homes of men. I will turn spy myself; the priest's confessional shall be but the back-stairs to the secret police-office. With the errors, superstitions, and grammatical quibbles of my schools, I will crush childish hearts and brains like grain between the mill-stones; and I will so grind them down, and I will so mash them to a paste, that the ductile human clay shall retain not only the impress of thine hand, but even of the faintest wrinkle in the skin. I will so bind them hand and foot in the swaddling clothes of authority, that, compared with them, the very mummies of old Egypt shall seem free. I will bow men's backs like an arch destined to bear what the mason shall be pleased to lay on it. Their eyes and their thoughts will I fix upon the dust. Dead corpses shall they be in all save hearing and obey-

ing; and if such be thy will, I will drive God from the altar and set thine image there in his stead. Follow my creed or no, as best it like thee. I will recant for thee the doctrine of my old divines, who taught men not only to disobey but lawfully to slay the heretic king; and I will tell them that their country, their nearest ties, their own souls, must count for nothing in doing thy behests; that for ever and for ever they must bend their faces to the earth if they would shun death in this world and damnation in the world to come!

Whatever be Signor Guerrazzi's faults, it must be allowed that he knows how to lay on the lash with a will. Our Italics are not needed to point the moral of the tale to those who have watched with their own eyes the working of the system he attacks. Does it need stronger testimony than that contained in the above passage to prove what are the feelings entertained on such matters by the mass of those among whom pages like these are eagerly circulated in the very teeth of censorial prohibition? While reading them, our readers will agree with us in thinking that the predicated revival of ancient Church spirit seems far enough away—from Italy.

We must yet make room for one other extract, which forms part of the natural history of the *Béguine*, as Signor Guerrazzi calls the race of female Tartuffes who, beads and *chauffe-frette* in hand, continually haunt the benches and confessionals of Italian churches. After following her to early mass in the cold morning twilight, and seeing her lie in wait for the first drowsy priest as he enters the church door, Signor Guerrazzi proceeds to listen to the secrets of the confessional, where the *Béguine* unburthens her conscience, and pours out the tale of other sins besides her own as follows. She relates how—

the cat overset the milk-jug, and threw her into a regular taking! This morning she awoke with the bed-clothes all on the floor, which was surely a crying sin and shame. When she came to church yesterday, she was so remiss as to spit on the floor before saluting the saints. Then this morning she forgot to put her whole hand into the holy water. The notary's wife, who lives in the same house with her, hadn't got, as a body might say, so much as a shift to her back a little while ago; but now, since the President of the Tribunal has grown so friendly with her, and is for ever running in and out of the house, mercy on us! how she does dress! with her silk gown, forsooth, and her grand shawl, like a stuck-up thing as she is! To be sure, she (the penitent) has no business with such concerns, and she doesn't meddle nor make in them, not she; but they do set her thinking of what she had better not think about, and they hinder her sadly in her prayers. Why, she can't even go to the window to get a mouthful of fresh air for that mix of a widow opposite, with her three great grown-up daughters. If people did but know the goings on in that house! always full of young fellows, morning, noon, and night; and no more decency among them no more manners Oh Lord! then there's that other thorn in the flesh of a brother of hers. He must needs go a-gallivanting after the widow in *Piazza Vecchia*, who eats him out of house and home. Nay, it's pretty well known that there is plenty of gambling always going on in that house, as many a poor young scapegrace knows to his cost. Government ought to take such things up, to be sure! But Government has neither ears nor eyes; and besides, who would like to go and tell tales about their doings? "She herself" (still the penitent) "has not a bit of pride in her, for the Lord loves a humble spirit; but how can she abide that grocer next door, who, because he has set up a bakery, thinks himself as great as my Lord, and does not even touch his hat to her as he passes? Goodness gracious forbid that she should complain; but all the neighbourhood knows that the grocer only got up in the world after that robbery at the draper's

warehouse; and there are queer stories enough about that, to be sure! And Government sees nothing and knows nothing, forsooth. Mercy on us! what a world we live in!" And thus the miserable talebearer goes on, leaving not a neighbour's reputation untainted, casting suspicion on innocent heads, and sowing the seeds of infinite mischief; for when the fruits of her inquisitorial espionage, calumnies though they be for the most part, are once dropped into the confessor's ear, sooner or later, as interest prompts him, they find their way into the hands of the magistrate, and then any one who denies them is looked upon as a liar, because his worship KNOWS, AYE, KNOWS BEYOND A DOUBT, THAT THEY ARE TRUE.

—The capitals in the concluding sentence are the author's.

For the edification of those readers who may not think fit to venture into the labyrinth of special pleading by 'L'Asino' on a theme so little edifying, before King Solomon's tribunal, we may briefly reveal that, in the last chapter, that ill-starred advocate is literally pulled limb from limb in the fervent congratulating process of his clients, the assembled beasts, at the close of his harangue; that King Solomon retires to consider the verdict; and that . . . the author starts out of his dream in his prison cell at the *Murate* at the sound of a concert of asses too often to be heard in early spring "making night hideous" in the streets of Florence.

A Biographical Sketch of Sir Henry Havelock, K.C.B. By the Rev. William Brock. Second Edition. (Nisbet.)

A Journey through the Kingdom of Oude in 1849-50, by direction of the Right Hon. the Earl of Dalhousie, Governor-General. With Private Correspondence relative to the Annexation of Oude to British India, &c. By Major-General Sir W. H. Sleeman, K.C.B., Resident at the Court of Lucknow. 2 vols. (Bentley.)

A Personal Journal of the Siege of Lucknow. By Capt. R. P. Anderson, 25th N.I., commanding an Outpost during the Siege. (Thacker & Co.)

Mr. Brock's 'Sketch of General Havelock' appears to be an enlarged funeral sermon on the Hero of Lucknow, and it assuredly possesses the merits and peculiarities of that respectable form of composition. General Sleeman's 'Journey' and Capt. Anderson's 'Journal' have a lay character, more immediately in our way.

The first feeling after perusing Sir W. Sleeman's book is one of satisfaction that a work so full of information on all subjects connected with India should have been published,—the next, of regret that such a treasury of knowledge should have so long been withheld. On all matters of importance at the present crisis, on the causes of the late disastrous outbreak, and especially as to the past and present condition of Oude, and the vexata questio of Annexation, more light is thrown by the 'Journey through the Kingdom of Oude,' and the Correspondence that precedes and follows it, than by any work that has issued from the press, or indeed by all the books that have treated of the Indian Rebellion collectively. Not only do these volumes discuss more fully than any others the very things which have occupied the attention of the English public and, we may say, of the whole civilized world, since the memorable 12th of May last; but the reader has this further satisfaction, that the topics so discussed are handled by a man, of all others, most competent to pronounce upon them. We have not here to do with an anonymous writer, a Philindus, or Philopatris, who may conceal the utmost intensity of ignorance, partizanship, or selfishness, under a name symbolic of disinterested zeal. Nor can General Sleeman's

statements be discredited by insinuating that they were warped by dependence on the Court of Directors or the Crown. He had passed through all grades of the service, had discharged an infinite variety of functions with unimpeachable honour and unquestionable ability, and had reached the highest position, when he wrote the pages we are about to notice. He wrote, too, on the spot, not when his views had been dimmed, distorted, or discoloured by time and subsequent associations, but while they were still fresh and vigorous; and his pages, accordingly, bear the unmistakable impress of truth, and carry conviction with them. But the question recurs, why, if this be so, were they not given to the world before? Why were all those myriad inquirers about India, who devoted hours of study daily to the subject during the late Parliamentary recess, not furnished with this complete key to the labyrinth in which they found themselves involved? The answer is simple:—these volumes were not published because they supply the most irrefragable proof that the measures pursued by Government were the main, if not the sole, cause of the present insurrection; and that those measures had been deprecated, we may say denounced, by the ablest functionaries of that Government, and in particular by the writer of this work.

We have said that we shall find satisfactory answers in the volumes before us to almost every question that can be put on the subject of the Indian Revolt, and more particularly to inquiries regarding that province of India on which the interest of the present war is at this moment concentrated; but before we proceed to evolve these replies, we must ask our readers for a short space to withdraw their eyes from the map of India and to fix them briefly on that of Europe. Suppose now some clever writer were to sum up the statistics of crime in this country even at the present epoch of civilization and moral progress,—that he were to make a tour through Great Britain and Ireland, and to collect with diligence accounts of every atrocious outrage and villanous fraud that had been perpetrated or devised for the last quarter of a century throughout this realm,—the slaughter of obnoxious gentry and tenants by the Irish peasantry,—the murders by Courvoisier, Rush, and Manning,—the poisonings of Palmer,—the frauds of Paul and Redpath, of the British and the Western Banks. Let him add to these goodly ingredients, all the scandal of fashionable intrigue, Parliamentary, Ministerial, or Court jobbing, that is anywhere circulated. As the result of his labours we might have an abominable picture of English morals. Were such an epitome to be submitted to a body of commissioners who knew nothing of England, or indeed of Europe, who had no other guide to our national character, who had never seen or conversed with an inhabitant of these islands, there can be but one opinion as to the judgment which would be formed by them of the English nation, its laws, customs, and government. But let us further suppose that on the decision to which those commissioners should so come depended the continuance of this kingdom, or its absorption into a more powerful empire; that it was, as indeed it is, the richest and most productive country in Europe; and that the epitomizer knew that on his report hung the sentence of the commission, and was aware that the wish of his own Government was to absorb a state so valuable as an acquisition, and so apparently mis-governed while free. No one can doubt that, however honest the reporter, he would of necessity be somewhat biased in favour of the scheme he knew to be entertained by those to whom he

owed allegiance, and that he would unwittingly exaggerate the vices, the villanies, and malversations he had to recount. Applying this now to the case of Oude, we cannot but believe that even in the most impartial reports that have been furnished to Government on the mis-rule of that kingdom there has been something of prejudice, a disposition to ignore what was adverse to the known wishes and indeed avowed intentions of the Board of Control, and to accept too readily all that could favour the proposition of the Annexationists. No man was more free from undue subservience to the aggressive schemes of ambitious Governors-General and unprincipled Ministers than General Sleeman, —he distinctly refused to be used as a tool to carry out their unjust measures, but even in his work we see a slight leaven of the bias natural to his position. Thus, after having fully described the able, just, and prosperous reign of Saadat Ali, and having given to that illustrious Prince all the praise due to him as a ruler, he entirely omits his reign from the general estimate of the merits of the sovereigns of Oude during the last half-century, though that reign occupied no less than a third of the whole period. This is very remarkable, and if we detect such an amount of inclination to yield to the wishes of Government in a writer like Sir W. Sleeman, what must be the perversion of truth by those whom he himself denounces as "rabid members of the Annexationist school," who would "persuade the world to justify every means, however base, dishonest, and cruel, required to attain any object which they have persuaded themselves to be desirable"? Such writers remind us of the collectors of the celebrated Eastern eclectuary. They clothe themselves for the nonce in a coarse stuff to which anything viscous will adhere, and run through the fields at speed in the early morning. In this manner they brush off the dew clammy with the gum of a plant, which, from the intoxicating qualities of its exudations thus collected, the Arabs call the "leaf of fancies." But that plant has a homelier name and many other and better uses. So the writers of whom we are speaking put on a thick blanket of prejudice, scamper hastily through India, either actually or through the medium of books, and return with a drug which confuses their own intellects and distorts the imaginations of all who imbibe it. With a general caution then not to credit too freely all that is said of the follies and vices of Indian rulers and Indian subjects by men whose object is to decry everything Oriental, we proceed to the examination of Sir W. Sleeman's work, and to draw from it answers to various questions of importance.

The first question we propose to set at rest is the condition of Oude since it was so intimately allied with the Anglo-Indian Government, that unceasing interference on our part became a condition of its existence, that is, from the year 1801, when we obtained from Saadat Ali territories now producing a revenue of upwards of two millions sterling, and bound him to dismiss almost all his troops, on the express condition, that we "should protect him from all attacks, or menaced attacks, of foreign enemies, and should suppress all rebellions or disorders in his own dominions." The condition of Oude at that time may be inferred from the subjoined extract, which, at the same time, exhibits the character of Saadat Ali, and shows that he fulfilled his part of the treaty, which was "to establish an administration conducive to the prosperity of his subjects and to advise with and act in conformity to the counsel of the officers of the British Government."

"In the time of Asuf-od Dowlah, who died on the 21st September, 1797, the military force of

Oude amounted to 80,000 men of all arms, and in the direct pay of Government. Saadat Allee Khan, his brother and successor, on the conclusion of the above treaty, and the transfer of half his territory, reduced the number to 30,000. Relying entirely upon the efficiency of British troops to defend him against external and internal enemies, and to suppress rebellion and disorder, he laboured assiduously to reduce his expenditure within the income arising from the reserved half of his dominions. He resumed almost all the rent-free lands which had been granted with a lavish hand by his predecessor, and paid off and discharged all superfluous civil and military establishments; and, by his prudence and economy, he so reduced his expenditure within the income, that on his death on the 12th of July, 1814, he left 14,000,000l. sterling, or fourteen crores of rupees, in a treasury which he found empty when he entered upon the government in 1797. In this sum were included the confiscations of the estates of some favourites of his predecessors, Asuf-od Dowlah and Wuzer Allee, who had grown rich upon bribery and frauds of all kinds. He never confiscated the estates of any good and faithful servants, who left lawful heirs to their property. He had been freely aided by British troops, according to the stipulations of the treaty of 1801; but the British Government had been made sensible, on several occasions, of the difficulty of fulfilling its engagements with the sovereign with a due regard to the rights and interests of his subjects. Saadat Allee Khan was a man of great general ability, had mixed much in the society of British officers in different parts of India, had been well trained to habits of business, understood thoroughly the character, institutions, and requirements of his people, and, above all, was a sound judge of the relative merits and capacities of the men from whom he had to select his officers, and a vigilant supervisor of their actions. This discernment and discrimination of character, and vigilant supervision, served him through life; and the men who served him ably and honestly always felt confident in his protection and support. He had a thorough knowledge of the rights and duties of his officers and subjects, and a strong will to secure the one and enforce the other. To do so he knew that he must, with a strong hand, keep down the large landed aristocracy, who were then, as they are now, very prone to grasp at the possessions of their weaker neighbours, either by force or in collusion with local authorities. In attempting this with the aid of British troops, some acts of oppression were, no doubt, committed; and, as the sympathies of British officers were more with the landed aristocracy, while his were more with the humbler classes of landholders and cultivators who required to be protected from them, frequent misunderstandings arose, acts of just severity were made to appear to be acts of wanton oppression, and such as were really oppressive were exaggerated into unheard-of atrocities."

The state of Oude during the fifteen years of Saadat Ali's reign might be fitly compared with that of France or England during the Feudal system under the most able monarchs. Even for the aid lent by the troops of the Company to that prince we may find something of a parallel in the foreign mercenaries who were the main prop of some kings of this country and France; for example, the Scottish archers in the time of Louis the Eleventh. The comparison of Oude with European kingdoms, under the feudal system, is one which frequently forced itself on the mind of General Sleeman, as we shall see presently. Meantime it may here be noticed, that there is no point on which he insists more strongly than on the high character and exemplary administration of Saadat Ali. This Nuwab ascended the throne in 1798, and during his youth he had been as fond of pleasure as most men of vigorous frames and minds; but he knew how to sacrifice his own inclinations for the good of his country. This may be further shown by one more short extract.—

"This reserved treasury was first established by Saadat Allee Khan in A.D. 1801, when he had serious thoughts of resigning the government of his country into the hands of the Honourable Company, and retiring into private life. Up to this time he used to drink hard, and to indulge in other pleasures, which tended to unfit him for the cares and duties of sovereignty; but, in 1801, he made a solemn vow at the shrine of Huzrut Abbas at Lucknow to cease from all such indulgences, and devote all his time and attention to his public duties. This vow he kept, and no sovereign of Oude has ever conducted the Government with so much ability as he did for the remaining fourteen years of his life."

Even in his time, however, the English were not too observant of the conditions of the treaty by which they gained so prodigiously. They held back the assistance they had covenanted to afford. Of this there is convincing proof, as will be seen from the following lines:

"While employed in Oude with my regiment, and on the staff in 1818 and 1819, I saw much of the correspondence between the Resident and Commandant; many letters from the Resident, Col. Baillie, mentioning how bitterly Saadat Allee, with whom that treaty was made, had complained, that after the sacrifice of half his kingdom for the aid of British troops in keeping down these powerful and refractory landholders, he could not obtain their assistance without being subject to such humiliating remonstrances as he got from officers commanding stations whenever he asked for it."

With his successor, matters became worse. He was a man of far inferior ability,—though a staunch friend of the British,—and generally well intentioned; but the English officers, who ought to have advised him, held aloof and failed in their duty. It is nowhere shown that they were instructed to do so; or that the assistance of the Company's troops in suppressing disorders, which was a principal condition of the treaty, was purposely withheld, in order that the consequent disorganization of the Oude Government might form a pretext for the annexation of the kingdom to the English possessions. The fact remains, however, that the Residents did nothing, or interfered only to create embarrassment,—that the support of British troops was pertinaciously withheld,—that the Company's magistrates on the frontier refused to give up rebels and offenders who had been guilty of the most enormous crimes,—and that the king was encouraged, nay, forced, to levy again a vast host of soldiers whom he was unable to pay, and who, consequently, plundered the territories they were raised to protect. We will not advert to the conduct of some of the English officials, in whose defence least can be said, and of whom, indeed, Sir W. Sleeman speaks in terms of distinct censure; but let us cite his remarks upon the most distinguished among those Residents, whose duty it was to consult with, and advise, the sovereigns of Oude. In a letter to the Secretary of Government, he says:—"General Nott prided himself upon doing nothing whatever while he was at Lucknow; General Pollock did all he could, but it was not much; and Colonel Richmond does nothing." Of his own staff, at the time of his quitting office, he speaks in the following most unsatisfactory terms:—"No one of my present assistants knows anything whatever about Oude, its government, or its people." What might have been done had there been the faintest effort to guide Saadat Ali's immediate successors aright, may be inferred from the subjoined remark of General Sleeman:—"Had I come here when the treasury was full, and Nasir u'd-din Hydar was anxious to spend his money in the manner best calculated to do good and please our Government, I might have covered Oude with useful public works." So far from delivering up to the

Oude Government rebels or plunderers who took sanctuary in the Company's territories, the English authorities actually connived at the residence of British defaulters in the dominions of the King. A remarkable instance of this is mentioned by General Sleeman, that of Mr. Ravenscroft, of the Bengal Civil Service. "He had been the collector of the land revenue of the Cawnpore district for many years; but having taken from the treasury a very large sum of money, and spent it in lavish hospitality and unsuccessful speculations, he absconded with his wife and child, and found an asylum with the Rajah of Bhinga, on the border of the Oude Tarai, where he intended to establish himself as an indigo planter. Strict search was being made for him throughout India by the British Government, and his residence at Bhinga was concealed from the Oude Government by the local authorities." This unfortunate man was murdered by a band of hired assassins, some of whom were heard to say, "You have run from Cawnpore to come and seize upon the estate of Bhinga, but we will settle you." The affair was hushed up, though a young officer of a regiment stationed in Oude, who was visiting Mr. Ravenscroft at the time, was grievously wounded. "This suppression arose, no doubt, from the apprehension that Government might be displeased to find that the military authorities at Secroa had become aware of Mr. Ravenscroft's residence at Bhinga without reporting the circumstance; and still more so to find, that he had been there visited by a British officer, when search was being made for him throughout India."

It is unnecessary to dwell further upon the reigns of Saadat Ali's successors, of whom some were voluptuaries and none possessed of much ability. But whatever were their faults, they were steadfast friends of the British, for whom or on whom they expended a great part of their treasures. If Saadat Ali gave to Lord Lake 500 elephants, 8,000 artillery bullocks, and baggage cattle in vast numbers, his son Ghazi u'd-din mounted a whole regiment of Hussars for us at his own expence. The kings of Oude contributed at various times three millions and a half to our loans, and General Sleeman tells us, in our worst emergencies, whatever the fall of Government securities at Calcutta, they never descended a single per cent. at Lucknow. This cordiality, however, and this munificence did not secure for the Kings of Oude the aid which was due to them by treaty, or the sympathy and support which they might have expected from an ally. No effort was made to educate the heirs to the throne, or to explain to them the real duties of a king, the true sources of revenue, or the proper modes of investing their treasures. The state of the country grew gradually worse until it became overrun with bands of petty plunderers and brigand chiefs, of whose doings the following may serve as an example:—

"At Mukdoompoor, Bhooree Khan had Bhowanee Purnahd flogged so severely that he fell down insensible, and he then had red-hot iron spikes thrust into his eyes, and a few days after he died in confinement of his sufferings. The value of the property taken from the family, besides the 500 rupees' ransom, was 1,000 rupees. He, about the same time, seized and carried off from Mukdoompoor Gunga Sookul, a Brahmin, tortured him to death, and threw his body into the river. About the same time, August, 1847, he seized and carried off Cheyn, a Brahmin of Mukdoompoor, son of Bhowanee Buksh. He had come to him to pay the year's rent for the lands he held in that village. After paying his own rents and those of others who were afraid to put themselves into Bhooree Khan's power, and had sent by Cheyn all that was due, he demanded from him a ransom of 400

rupees. He could give no more, and was put under a guard and tortured in the usual way. As he persisted in declaring his inability to pay more, a necklace of cow's bones was put round his neck, and one of the bones was thrust into his mouth, and the blood of a cow was thrown over him, from which he became for ever an outcast from his religion."

In some districts the entire body of landholders had formed a league to resist the King's troops, and no sooner did these make their appearance than the tocsin sounded, and every man from the villages along the road turned out to fight. Every robber chief, as he became powerful, erected his fort in an impervious jungle, which he carefully nursed as a sure asylum when pursued. At the time when General Sleeman wrote there were upwards of 800 square miles covered with these jungles, the haunts of a ferocious banditti, who laid waste the surrounding country. These haunts are thus described:—

"After reading such narratives, an Englishman will naturally ask what are the means by which such atrocious gangs are enabled to escape the hands of justice. He will recollect the history of the MIDDLE AGES, and think of strong baronial castles, rugged hills, deep ravines, and endless black forest. They have no such things in Oude. The whole country is a level plain, intersected by rivers, which, with one exception, flow near the surface, and have either no ravines at all, or very small ones. The little river Goontee winds exceedingly, and cuts into the soil in some places to the depth of fifty feet. In such places there are deep ravines; and the landholders along the border improve these natural difficulties by planting and preserving trees and underwood in which to hide themselves and their followers when in arms against their Government. Any man who cuts a stick in these jungles, or takes his camels or cattle into them to browse or graze without the previous sanction of the landholder, does so at the peril of his life. But landholders in the open plains and on the banks of rivers, without any ravines at all, have the same jungles. In the midst of this jungle, the landholders have generally one or more mud forts surrounded by a ditch and a dense fence of living bamboos, through which cannon-shot cannot penetrate, and man can enter only by narrow and intricate pathways. They are always too green to be set fire to; and being within range of the matchlocks from the parapet, they cannot be cut down by a besieging force. Out of such places the garrison can be easily driven by shells thrown over such fences, but an Oude force has seldom either the means or the skill for such purposes. When driven out by shells or any other means, the garrison retires at night, with little risk, through the bamboo fence and surrounding jungle and brushwood, by paths known only to themselves. They are never provided with the means of subsistence for a long siege; and when the Oude forces sent against them are not prepared with the means to shell them out, they sit down quietly, and starve or weary them out. This is commonly a very long process, for the force is seldom large enough to surround the place at a safe distance from the walls and bamboo fence, so as to prevent all access to provision of all kinds, which the garrison is sure to get from their friends and allies in the neighbourhood, the garrison generally having the sympathy of all the large landholders around, and the besieging force being generally considered the common and irreconcilable enemy of all."

In short Oude was reduced to the condition of Germany, while robber chiefs still made their forays from strongholds such as those whose ruins we admire on the banks of the Rhine, or of the border counties of England, when Elliotts, and Fosters, and Penwicks lifted cattle and fired dwellings far and near. Yet with all this, the people whom General Sleeman everywhere calls "the boldest and most industrious peasantry in India" preferred their own country to that swayed by the Company. They wished

for our intervention so far as to prevent misrule, but no further. This may be established by numerous passages from the volumes before us. We select one of many:—

"They told me—that nothing could be better than the administration of the Shajehanpore district by the present collector and magistrate, Mr. Buller, whom all classes loved and respected; that the whole surface of the country was under tillage, and the poorest had as much protection as the highest in the land; that the whole district was, indeed, a garden." "But the returns, are they equal to those from your lands in Oude?—'Nothing like it, sir; they are not half as good; nor can the cultivator afford to pay half the rate that we pay when left to till our lands in peace.' 'And why is this?'—'Because, sir, ours is sometimes left waste to recover its powers, as you now see all the land around you, while theirs has no rest.' 'But do they not alternate their crops, to relieve the soil?'—'Yes, sir, but this is not enough: ours receive manure from the herds of cattle and deer that graze upon it while fallow; and we have greater stores of manure than they have, to throw over it when we return and resume our labours. We alternate our crops, at the same time, as much as they do; and plough and cross-plough our lands more.' 'And where would you rather live—there, protected as the people are from all violence, or here, exposed as you are to all manner of outrage and extortion.'—'We would rather live here, sir, if we could; and we were glad to come back.' 'And why? There the landholders and cultivators are sure that no man will be permitted to exact a higher rate of rent or revenue than that which they voluntarily bind themselves to pay during the period of a long lease; while here you are never sure that the terms of your lease will be respected for a single season.'—'That is all true, sir, but we cannot understand the "*acn* and *kanoon*" (the rules and regulations), nor should we ever do so; for we found that our relations, who had been settled there for many generations, were just as ignorant of them as ourselves. Your courts of justice (*adawlut*) are the things we most dread, sir; and we are glad to escape from them as soon as we can, in spite of all the evils we are exposed to on our return to the place of our birth. It is not the fault of the European gentlemen who preside over them, for they are anxious to do, and have justice done, to all; but, in spite of all their efforts, the wrongdoer often escapes, and the sufferer is as often punished."

And this leads us to the solution of another important question, how far was the interference of the English called for?—and did the misrule in Oude justify its annexation to the Company's territories? On these points the most conclusive information is given in these volumes. The annexation of Oude is distinctly declared by General Sleeman, as by General Law, "who, of all former residents, knew most about the state of Oude," to be not only grossly unjust, but disastrously impolitic. General Sleeman foretells the very results which actually occurred, the mutiny of the Bengal army and the general disaffection throughout India. Of the unpopularity we should incur by such a step he thus speaks:—

"Were we to take advantage of the occasion to annex or confiscate Oude, or any part of it, our good name in India would inevitably suffer; and that good name is more valuable to us than a dozen of Oudes. We are now looked up to throughout India as the only impartial arbitrators that the people generally have ever had, or can ever hope to have without us; and from the time we cease to be so looked up to, we must begin to sink. We suffered from our conduct in Scinde; but that was a country distant and little known, and linked to the rest of India by few ties of sympathy. Our conduct towards it was preceded by wars and convulsions around, and in its annexation there was nothing manifestly deliberate. It will be otherwise with Oude. Here the giant's strength is manifest, and we cannot 'use it like a giant' without suffering in the estimation of all India. An-

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neration or confiscation are not compatible with our relations with this little dependent state. We must show ourselves to be high-minded, and above taking advantage of its prostrate weakness, by appropriating its revenues exclusively to the benefit of the people and royal family of Oude. We should soon make it the finest garden in India, with the people happy, prosperous, and attached to our rule and character."

And now, having solved several important questions, we must put one which we are unable to answer. How was it that, with evidence bright as the sun of the state of Oude,—that its population "the boldest in India," nursed in war, were hostile to our rule, that the country bristled with forts, that the chiefs, even the best of them, were men who thought murder a pleasant pastime,—how was it we ventured to annex this turbulent province with fewer troops than were encamped there when it was friendly? To send English women and children unguarded into districts where nothing human was safe from the most fiendish cruelty, argues surely a blind infatuation, a guilty ignorance, or indifference, that has never been surpassed. Of all that long train of captives whose escape from Lucknow has lately caused such rejoicings, who, but for Havelock and Outram, would have survived? In spite of the heroism of a garrison whose daring courage, whose indomitable endurance has never been surpassed, whose defence of each several outpost, as of that by Capt. Anderson, forms of itself a brilliant chapter in history, Lucknow would have seen the Cawnpore tragedy repeated but for the matchless achievements of that force, scarce equalling three entire regiments, which in sixty days gained eight pitched battles over immensely superior numbers, and fought its way through the second largest city in India, garrisoned by 50,000 men. The life of Havelock is still to be written, but the record of his "hundred days" is engraven in the memories of this generation in ineffaceable characters. For the hero of Lucknow the measure of glory was full, but for us it is sad to know that the tidings of a nation's gratitude never fully reached him. In the last letter he ever penned we read, "I do not after all see my elevation in the Gazette."

It remains to recur once more briefly to the volumes which head this notice; and we regret that our last word must be one of censure. The diary and letters of Sir W. Sleeman are invaluable, and we have drawn but slightly from the stores of information they contain; but we must add, that a work of inferior interest would scarce have survived the injury done to it by such editing as it has been the fate of these volumes to undergo. Almost every name of importance has been so disfigured as to be beyond recognition. Bad grammar and bad punctuation distort the sense or make nonsense in innumerable passages. It would seem that those whose policy it impugns, after having suppressed the work so long, were determined to give it to the world in a shape which would, if it were possible, ensure for it ridicule and contempt.

Andromeda, and other Poems. By Charles Kingsley. (Parker & Son.)

Mr. Kingsley does not appear as a poet for the first time:—ever since the publication of "The Saint's Tragedy" he has cultivated, with more or less inconstancy, the society of the Muses. There is no lack of creative or perceptive power in his prose writings; his delineations are specially clear, bold, and distinct,—keen in lifting up, sometimes into repulsive contrast, things earthy and of the earth. It is the light and ceaseless play and deep gloom of the sea

that he loves to interfuse round a story or a ballad,—the insidious flow of the tide around "the sands of Dee," or the popular plaint respecting "Three Fishers," which, from morn to dewy eve, a contiguous maiden reiterates.

The principal poem in this volume is a sea-piece, reconstructed from a Greek legend, and set to English hexameters. For the metre we have no taste, but in a classical story it is not inappropriate; and with euphonious pauses, stately, well-defined dactyls, and the interposition of grave spondaic lines, Mr. Kingsley reins in the vicious gallop of the verse, and tames it artistically into musical order. To effect a closer resemblance to the antique there is a studied absence of ornament and a severe simplicity, yet Mr. Kingsley does not light up lines with bold epithets like Homer,—his smoke, for instance, only "rises in thin blue curls," instead of "leaping" into the air like the *καπνὸς ἀέθουρα* of the old Ionian bard. Mr. Kingsley's monster only comes "lazily breasting the ripple" instead of, as in Ovid, "looming out from the boundless sea which its huge bulk possesses." How the water sounds in the Ovidian verse!—

Unda insonuit, ventisquæ immenso bellua ponto
Eminet et latum sub pectore possidet æquor.

The story was a favourite one with the old Greek and Latin poets:—scenery and incidents may be re-shaped from the fragments of a play of Euripides, from allusions of Apollonius Rhodius and Aratus, from Ovid and Manilius, who have each touched it with peculiar beauty. The vicarious offering of a young maiden, the fairest and the best in the land—a king's only daughter—to appease the anger of a ruthless sea-god, is an imagination which fastens, in its blended motives and contrasts, in its extremity of pity and helplessness, just the religious knot the old drama delights in. The figure of the gentle Æthiop Andromeda—*πριονισσα ὡς ἐν γαλαραῖς*—the hapless Queen-mother Cassiopeia, now penitent, "who set her beauty's praise above the sea-nymphs,"—and King Cepheus, betraying no fatherly compunctions, inflexible through the divine right of Oriental kingship,—the executioners standing by with fetters and hammers, with a throng of maidens and wives and little ones crowding down to the shore,—all these make a pitiful group. Then, Andromeda is bound to the rock and left alone, Cassiopeia, mother like, watching on the shore. This is the old legend.

His scene Mr. Kingsley fixes in a poetic latitude,—the poem opening thus:—

Over the sea, past Crete, on the Syrian shore to the southward.

A dark-haired Æthiop people dwell in a low-land, which ends in basaltic and volcanic crags. The people eat no fish, nor plough the main "like the *Phanics*." Wrathful Poseidon drowns their barley and flax, sending yearly his floods up to the hillside vines and pastures. The priests cast lots to discover the sin—or, as Mr. Kingsley terms it—"the crime of the people." Cassiopeia, the Queen, is taken, and confesses.—

Watching my child at her bath, as she plunged in the joy of her girlhood,
Fairer I called her in pride than Atergati, queen of the ocean.

An expiation, it is decreed, shall be made; and when the moon sinks low to the westward, Andromeda is bound, and the priests, with the Queen, row off to a sea-girt rock.—

There they set Andromeden, most beautiful, shaped like a goddess,
Lifting her long white arms wide-spread to the walls of the basalt.

With a prayer for forgiveness the mother leaves her,—

Watching the pulse of the oars die down, as her own died with them.

As morning slowly dawns the Nereids float past on the tide. The feeling and thought of the picture are classical.—

Needing nor sun nor moon, self-lighted, immortal: but others,
Pitiful, floated in silence apart; in their bosoms the sea-bays
Slain by the wrath of the seas, swept down by the anger of Nereus;
Hapless, whom never again on strand or on quay shall their mothers
Welcome with garlands and vows to the temple, but wearily pining
Gaze over island and bay for the sails of the sunken; they
Sleep in soft bosoms for ever, and dream of the surge and the sea-maids.
Onward they past in their joy; on their brows neither sorrow nor anger;
Self-sufficing, as gods, never heeding the woe of the maiden.
She would have shrieked for their mercy: but shame made her dumb; and their eyeballs
Stared on her careless and still, like the eyes in the house of the idols.
Seeing they saw not, and passed, like a dream on the murmuring ripple.

The description of morning is a favourable example of the poem.—

Then on the ridge of the hills rose the broad bright sun in his glory,
Hurling his arrows abroad on the glittering crests of the surges,
Gilding the soft round bosoms of wood, and the downs of the coastland,
Gilding the weeds at her feet, and the foam-laced teeth of the ledges,
Showing the maiden her home through the veil of her locks, as they floated
Glistering, damp with the spray, in a long black cloud to the landward.
High in the far-off glens rose thin blue curls from the homesteads;
Softly the low of the herds, and the pipe of the out-going herdsmen,
Slid to her ear on the water, and melted her heart into weeping.

And here, out of the foam, is Perseus.—

—a boy in the bloom of his manhood,
Golden-haired, ivory-limbed, ambrosial; over his shoulder Hung for a veil of his beauty the gold-fringed folds of the goat-skin,
Bearing the brass of his shield, as the sun flashed clear on its clearness.
Curved on his thigh lay a falchion; and under the gleam of his helmet
Eyes more blue than the main shone awful, around him
Athenè.
Shed in her love such grace, such state, and terrible daring.
Hovering over the water he came, upon glittering pinions,
Living, a wonder, outgrown from the tight-laced gold of his sandals;
Bounding from billow to billow, and sweeping the crests like a sea-gull;
Leaping the gulfs of the surge, as he laughed in the joy of his leaping.
Fair and majestic he sprang to the rock; and the maiden in wonder
Gazed for awhile, and then hid in the dark-rolling wave of her tresses,
Fearful, the light of her eyes; while the boy (for her sorrow had awed him)
Blushed at her blushes, and vanished, like mist on the cliffs at the sunrise.

The delicate grace of the Roman poet Mr. Kingsley lacks:—his Andromeda shrieks at the sight of Perseus; but Ovid knew better. There she is mute,—she would have covered her face if she had not been bound,—for it would be bold in a virgin to change words with a man. His picture is in delicious keeping, "save that the faintest wind stirred a stray tress or two, and her eyes quivered with unshed tears. Perseus, he tells us, would have taken her for a piece of marble." Pretty, too, is the conceit which Mr. Kingsley has borrowed from Manilius, of Andromeda hanging a snow-white cross upon the waters. Full of pathos, however, is the answer made to the half-divine youth, who offers, love-impelled, to save her.—

Why wilt thou follow me down? can we love in the black blank darkness?
Love in the realms of the dead, in the land where all is forgotten?
Why wilt thou follow me down? is it joy on the desolate oozes,
Meagre to flit, grey ghosts in the depths of the grey salt water?

There is Homeric force and grandeur in the following simile, which describes the *dénouement* and the conquest of the sea-beast, equally original and unexpected.—

As when an osprey aloft, dark-eyebrowed, royally crested,
Flings on by creek and by cove, and in scorn of the anger of
Nereus

Ranges, the king of the shore; if he see on a glittering
shallow,
Chasing the bass and the mullet, the fin of a wallowing
dolphin,
Halting, he wheels round slowly, in doubt at the weight of
his quarry.
Whether to clutch it alive, or to fall on the wretch like a
plummet,
Stunning with terrible talon the life of the brain in the
hindhead:
Then rushes up with a scream, and stooping the wrath of
his eyebrows
Falls from the sky like a star, while the wind rattles hoarse
in his pinions.
Over him closes the foam for a moment; then from the
sand-bed

Rolls up the great fish, dead, and his side gleams white in
the sunshine.
Thus fell the boy on the beast, unavailing the face of the
Gorgon;
Thus fell the boy on the beast; thus rolled up the beast in
his horror,
Once, as the dead eyes glared into his; then his sides,
death-sharpened,
Stiffened and stood, brown rock, in the wash of the wan-
dering water.

While admitting the distinctness of his dactylic music in this graceful couplet—

Violet, asphodel, ivy, and vine-leaves, roses and lilies,
Coral and sea-fan, and tangle, the blooms and the palms of
the ocean—

we have omitted to note the unusual liberties of language in which Mr. Kingsley indulges in such solecisms as the *Phœnix*, *Andromeden* and *Persea*, *Tritonid* *Athene*, and "Hebe, queen before whom immortals arise." We are unable to discover the authority for "Phœbe, queen of the woodlands," using a pipe; and however literally Homeric the image may be, there is a certain drollery in transferring to English such an expression as this:—"Their hearts whirled round like leaves in the eddy." Beauty there doubtless is in the poem—beauty born of liquid vowels and classical association; but we regret to find an author with such fine lyrical perceptions piping in a classic creek to a chosen throng, instead of pushing his boat into the sea of human love and sorrow, and discovering worlds of harmonious delight for the many. With the exception of the lines, 'In an Illuminated Missal,' 'The Swan-Neck,' and the beautiful trochaics of 'The Dead Church,' there is nothing in the rest of the book to call for special commendation.

A Complete Treatise on Practical Geometry and Mensuration. By James Elliot. 1845. (Longman & Co.)

Rudimentary Treatise on Mensuration. By T. Baker. 1857. (Weale.)

It is not pleasant to discuss a question of plagiarism: but it is one which the public cannot avoid, if it would be just.

Mr. Elliot, the author of what appears to be a careful and well-wrought treatise on mensuration, charges Mr. Baker, the author of one of Mr. Weale's Rudimentary Treatises, with direct and palpable copying. Mr. Baker, on the other hand, solemnly declares that he never saw Mr. Elliot's work till after his own was published; and that the so-called plagiarisms are only such coincidences as might happen to any pair of writers on one subject.

That there are most extraordinary coincidences, if they be coincidences, is manifest. We shall not undertake to pronounce a final verdict: we leave that to public opinion. We shall only observe, before proceeding to make some comparisons, that the nature of Mr. Baker's defence puts the character of the plagiarism, if any, out of the question. If he had replied that he had made no *unfair* use of Mr. Elliot's work, we could hardly have undertaken a discussion which would then have occupied many columns. But, having declared that he never saw Mr. Elliot's work, he stands convicted if it

shall be proved that he obtained from it so much as the placing of a comma.

A great part of the asserted plagiarism consists in the taking of examples, not by actual copying, but by changing the data of the question, in a manner which dictates an obvious change of answer. Sometimes there is an error in Mr. Baker's data, which makes the answer wrong; and the answer only comes right when the error is amended in a manner which makes it square with Mr. Elliot's question. For example, Mr. Baker says—

"The fence of an octagonal inclosure, within a square in a city, cost 840*l.* at 4*s.* 8*d.* per foot. What will be the cost of the gravelling the surface at 10*d.* per square yard? Ans.: 132*l.* 0*s.* 6*d.*"

The answer is grossly wrong: very much too small. It becomes a right answer when for 840*l.* we read 140*l.* Now Mr. Elliot has the following question:—

"If the fence of an octagonal enclosure in a city cost 35*l.* at 1*s.* 2*d.* per foot, what will be the expense of laying the surface with gravel at 1*s.* 9*d.* per square yard? Answer: 264*l.* 1*s.* 1*d.*"

Take Mr. Elliot's question, let the fence cost four times as much at four times the price per foot; let the gravel cost half as much per yard; and the question is Mr. Baker's, after the misprint is corrected. Mr. Baker, if he plagiarized, had only to divide Mr. Elliot's answer by 2, to get his own. Did an octagon, in a city, laid out with gravel, suggest the numbers to two different persons by coincidence? Perhaps it was so: such things happen *sometimes*. Long ago, two computers, in two different parts of England, computing in duplicate for the 'Nautical Almanac,' and perfectly ignorant of each other's existence, made one wrong figure exactly in the same way in one place, in one particular lunar distance. Their answers agreed to a nicety: and it was only when a staring error was pointed out to the superintendent in the printed book, that an examination of the original computations detected this almost incredible coincidence. But it never happened *twice*. Now Mr. Baker falls upon Mr. Elliot's questions, with data halved, doubled, or the like, not once, not twice, but very many times.

Mr. Elliot has separated those questions in which the answer is a length, and calls the separated subject the mensuration of *lines*. This is not usual: Mr. Elliot believes he is original in this point, and, for aught we know, he may be right. Mr. Baker also separates "mensuration of lines": not, as he says in his preface, for the sake of novelty, but for natural order. His first problem is the same as Mr. Elliot's, and in both works the same three formulæ come in a line, expressed by the same letters: to be very accurate, we should say that Mr. Elliot uses large letters, and Mr. Baker small ones. In the first cluster of questions occur a heap of coincidences of the kind we have already described: we put a few side by side, with our indications of coincidence in brackets:—

Mr. Elliot.

"A ladder is to be placed so as to reach a window, the sill of which is 67½ feet from the ground; the foot of the ladder cannot be brought nearer than 36 feet from the wall: what length of ladder will be sufficient? Ans.: 76½ feet."

"A ladder, standing upright beside a wall 100 feet high, just reaches the top: how far may the foot of the ladder be removed from the wall, and still reach within 6

Mr. Baker.

"A ladder is to be placed so as to reach the top of a wall 33½ [half of 67½] feet high, and the foot of the ladder cannot be placed nearer the wall than 18 [half of 36] feet: what must be the length of the ladder? Ans.: 38½ [half of 76½] feet."

"A ladder standing upright against a wall 100 feet high was pulled out at the foot 10 feet from the wall: how far did the top of the ladder fall? Ans.: 6 inches

inches of the top? Ans.: nearly [datum and answer transposed]."

"The vertical axle of a thrashing mill, driven by horses, is placed with its centre 10½ feet from a wall; but each shaft or arm attached to the axle is 15 feet in length, measured from the centre of the axle: how much of the wall must be taken down to allow it to revolve, no additional room being required for the horse, since it does not reach beyond the end of the shaft? Ans.: 21¼ + feet."

—This is enough. Mr. Elliot sends us copies of letters from Mr. Weale and from Mr. Baker himself. Mr. Weale, speaking of Mr. Baker's communication with him, writes, "he says that he can swear that in the writing of the 'Rudimentary Mensuration' he had not access to your work, nor did he know of it till a friend of his mentioned it to him after his own production had been issued." Mr. Baker writes: "I again repeat that I never say [*sic*, according to Mr. Elliot's copy] your Mensuration till mine was published."

On this we can only say that we believe Mr. Elliot to be quite honest; that we have not trusted to him for all that, but have taken every word of the two works from the works themselves; that Mr. Baker must, if he can, meet the preceding case, which is far from the strongest we could have made. Of course our columns are open to him for any reasonable length of defence. If, without proving Mr. Elliot to have been with himself to some common source (which he must distinctly name, if he rely on any such plea), he can make public opinion believe that he has not seen and copied Mr. Elliot, then plagiarism ceases to exist: coincidence takes its place, and evidence may demand its passport, and go about its business, if, after thus losing its character, it can find a justice of peace who will acknowledge its acquaintance.

Impressions of Western Africa. With Remarks on the Diseases of the Climate and a Report on the Peculiarities of Trade up the Rivers in the Bight of Biafra. By Thomas J. Hutchinson, Esq. (Longman & Co.)

Among the political traditions of Russia is that terrible epigram which affirms that a Czar always walks between his father's murderers and his own. To Sierra Leone clings a similar antithesis. That colony, it is said, has always two governors, one going out living, the other coming home dying. Three governors died there within ten months in 1834. Therefore, Mr. Hutchinson approached that roaring surf and those ferocious hills with some misgivings; but a glimpse of the town and its embosomment of verdure lightened his fancy, and he was well pleased to live under the shadow of the Lion Mountain, among the cool lawns and tinted forests of Freetown and its vicinity. Eight years' residence, however, have toned down his enthusiasm; and he now reports with calmness and precision upon the climate of Western Africa. To a valuable statement of observations on the coast and river fevers, and their remedies, he adds some important notices of the native trade and the products and capacities of the country, interspersing these materials with entertaining accounts of society in the Black kingdoms. Certainly, human nature nowhere puts on a disguise so uncouth as in these Golgothas, where every black Caligula is crowned with death's heads, and inhabits a

palace of which the decorations are pilferings from the grave. The Dokos are abject and grotesque; the Battas are sanguinary; the Guinea savages are fierce; the Australian aborigines are wonderful in their wild corruption; but not even the head-hunters of Borneo are so repulsive or brutal as the dignitaries of Bonny and Dahomey. They are anointed with blood; their revels are massacres; there is something preternaturally hideous in their admiration of the power to murder, for this, in reality, is the highest attribute ascribed by the Western African to his monarch. Mr. Hutchinson visited at the palace of the King of Bonny; and this habitation surpassed all that is described to children in the raw-head-and-bloody-bones fables of the nursery. The pillars of the main doorway were entirely formed of human skulls; the pavement was of skulls; the household altar was of skulls, and upon it lay a dead iguana; columnar trophies of skulls adorned the sacred table; on the wall hung a string of jaw-bones; "A clay ram, having real horns, and a human figure of like material, with his two legs, a musket and sword which he held in his hands, sunk in the ground, were the *gendarmes* inside the door as I entered."

At Eyo's palace there was a mountain of crocodile, leopard, sea-cow, and goat's skulls and jaw-bones heaped in the courtyard. Among the Kalabarese calabashes of blood are poured out at sacrifices, and "at many of the gentlemen's thresholds a human skull is fastened in the ground, whose white glistening crown is trodden upon by every one who enters." Is there any peculiarity of origin or history that accounts for this diabolical delight in the insignia of death? Mr. Hutchinson, of course, only notices a fact which has been frequently noticed before; but among the aspects of West African barbarism some are so atrocious that it is impossible to treat them as trite and familiar stories.

Mr. Hutchinson, the author of this volume, had previously published 'A Narrative of the Niger, Tshadda, and Binuë Exploration'; and he now repeats his remarks upon malaria and fever. Yet to ordinary readers his sketches of the native kingdom will be most interesting. It is good for some of us, perhaps, to be reminded from time to time that the millennium has not yet descended upon all the continents of the globe. Thus, Ashantee has not reached its halcyon era.

"The vilest Paganism is practised in this country, — the worship of sharks and snakes; and with it is coupled the brutality of human sacrifices in their most appalling features. The remarkable thirst which the monarch and people have for human blood springs either from a desire to vent their spleen on enemies taken in war, to worship their deities, to appease the spirits of their heroes killed in battle, or from the belief that the victims will act as slaves to them in a future state. Sometimes the skulls and other bones of great men are dug out of their places of burial to be washed with the blood of the slain."

No improvement since the days of Dupuis, Bowditch, and Lander. Dr. Livingstone found a better people in the central region; and it would be strange indeed if the inhabitants of an entire continent were saturated with the blood of their fellow-creatures. Even in the West there are distinctions. The negroes of Akra, Mr. Hutchinson says, are "full of noble aspirations." The Brass people are addicted to the sacrifice of children, generally Albinos, whom they throw into their river to propitiate the infernal powers; but they are "naturally not brutal." Among the Kalabarese Mr. Hutchinson sketched manners in general.

"The most ridiculous superstition of the Kalabarese is that connected with the obsequies for the

dead. At the deaths of Iron Bar, a very respectable trader, and of the late King Archibong, I saw the absurdity of these rites carried out to their fullest extent. At Iron Bar's, as I went into the yard, there was a dense crowd gathered round what was supposed to be his grave, which was made in the room where he died, and sunk to a depth of ten or twelve feet, that it might hold all the things put into it for his use in the next world. At the head of the grave a palm-oil light was burning with a livid flame, and cast a dim shade over a man, who had descended into it, for the purpose of arranging his furniture—brass pans, copper rods, mugs, jugs, pots, ewers, tureens, plates, knives and forks, spoons, soap, looking-glasses, and a heap of Manchester cloth, all impaired in their integrity by a slight fracture or a tear. In the evening I visited the place again. The grave was filled up and levelled. Over it was placed a number of mats, on which were squatted a score of women. In all the apartments of the court numbers of the soft sex were in a like position, and kept up the most dismal and dolorous mourning it is possible for the imagination to conceive. I find it out of my power to convey any idea of the sensation it communicated to me. It was not harsh, it was not loud, it was not crying, nor was it shrieking; it bore no resemblance to an Irish wake, or to the squalling of a congregation of cows; but it was a pulsing, nauseating, melancholy howl, that would have turned my stomach long before it could have affected my brain."

Here trial by ordeal is practised, the most singular being the "Afia-edet-ibom."

"Edet" is the Efik name for 'tooth,' and 'ibom' means a black snake. This reptile's teeth are small crooked things, like a sparrow's claws, and are inserted below the eye-ball by the Abiadiong. Should the accused eject the teeth by rolling his eye-ball in every direction, he is pronounced innocent; if not, he is deemed guilty. When the suspected culprit cannot emit the article of torture, it is dexterously pulled out by the operator with something like a leopard's tooth; and the supervening inflammation of the eye is an addition to the other punishment bestowed for the offence suspected. 'Afia-ibnot-idio' is the fourth. 'Idio' is the native name of a chimpanzee. The operator holds the head (or ibnot) of a chimpanzee, over which he draws one line with chalk, another with charcoal. In case the operator favours the person under trial, the baboon's head can be made to drag him towards the white line, signifying acquittal, as the black line is fatal."

Mr. Hutchinson compares certain fashions of the old Kalabar women to those of England in the seventeenth century.

"The very fashions which existed in England in 1643, as described by Dr. Hall, in a little work 'On the Loathsomeness of Long Hair,' may be seen any day in the present year amongst the Kalabarese:— 'How strangely do men cut their hairs—some all before; some all behind; some long round about their crowns, being cut short like cootes or popish priests and friars; some have long locks at their ears, as if they had four ears or were prickeared,—some have a little long lock only before, hanging down to their noses like the tail of a weasel; every man being made a fool at the barber's pleasure, or making a fool of the barber for having to make him such a fool.' The words printed in italics, describe the prevailing fashion of hair-dressing amongst the Kalabarese, save that instead of single locks, each pendant lappet is composed of three or four locks gathered in a plait."

A very animated and interesting narrative is this by Mr. Hutchinson.

NEW NOVELS.

Wild Oats. By Capt. Lascelles Wraxall. (Brown & Co.)—The mirror is held up to a hundred forms of modern life in this well-constructed and spirited story. Capt. Wraxall has no ambition, apparently, to become the painter of special portraits, the delineator of a class of scenes; his romance is one of the wide world, and it leads through every variety of "surroundings," if, in this epoch of imperfections, we may employ the language of Millennial Saints. He sometimes rises upon an University

debauch, and descends upon certain glimpses of every-day literature in its laboratories. Between the beginning and the end, however, all possible vicissitudes befall the hero, and, as a natural co-rrollary, the reader is introduced to humanity of all ranks and in every species of costume. It is here a great advantage to the author that he has seen much of men and manners, and is as competent to satirize diplomacy at German ducal courts as to sketch a night revelry at St. Barnabas. The drama, so far as it moves upon the Continent, principally relates to the doings of somewhat questionable personages; indeed, the title of the book would hardly be justified until Sir Charles Dashwood were to make himself at home in the resorts of the *demi-monde*, whether at Baden Baden or Florence. The necessary mixture of Memphis and Bohemian fashions is contrived, however, with good taste and ingenuity, so that the incidents will not displease even the most fastidious scruples. When we have said this, and added that Capt. Wraxall writes with dashing vigour, not disdaining popular effects, and wheeling about a sword of satire, of which the weight makes up for the blunt edge, we have, we think, recommended 'Wild Oats' to the novel-reader's attention.

The Coquette: a Novel. By Biddulp Warner, Esq. (Dublin, Robertson; London, Bryce.)—An extremely weak, trashy novel, not even interesting. The story has not substance enough to hang together. Coquettes ought, at least, to be fascinating; but Miss Adaline Marsden is a melodramatic and spasmodic young lady, who does not charm the reader in the least. Indeed, she is entirely disagreeable. The style in which the book is written is limp and sentimental, but the print and paper are tolerably good; and in the absence of anything better, 'The Coquette' might do for railway reading.

The Colonel's Daughters; or, Life is but a Dream: a Tale. By Mrs. Clerc. (Saunders & Otley.)—'The Colonel's Daughters' is a mild, well-meaning tale, written apparently by some amiable amateur. It is dedicated to the Bishop of Manchester, and it is just the kind of book that might be expected under the circumstances.

Gladys of Harlech: a Novel. 3 vols. (Skeet.)—The author has indited a ponderous tale of Welsh chivalry belonging to the fifteenth century, and resounding with the clash of arms and the shouts of warriors. His Gladys is a lithe little heroine, elegant as a dancer of Egypt, the soul of fire in the image of beauty, and she is gallantly defended throughout from the perils of her stormy career. Chroniclers and traditionists, it is evident, have been elaborately studied, and sprinklings of quotations attest the enthusiasm of the writer, who has been tempted to his task, he says, by "a strong love of country," and "a wish to extend a knowledge of its mountain lands, characteristics, traditions, prejudices, and superstitions," at a remarkable period. Accordingly, the spirit of the narrative is historical, and the nobles who led their ranks for York and Lancaster figure largely and valiantly upon the page. These characters hold martial and heroic dialogues in magniloquent language, and their battle-axes glitter with true stage splendour under the rose-embazoned banners and the standard of the red dragon. Margaret of Anjou is among the conspicuous personages of the story, and the defence of Harlech Castle is one of the main events. To the dark and fierce individuals Gladys forms a contrast, and the sad love of Ethelred for this mountain queen of beauty serves to sweeten the historical medley. If the reader be not weary of this sort of chivalresque romance, he may find entertainment in 'Gladys of Harlech'; otherwise, we must warn him that it is cut upon a very ancient pattern.

OUR LIBRARY TABLE.

Switzerland, the Pioneer of the Reformation; or, La Suisse Allenande. By Madame la Comtesse Dora d'Istria. Translated from the French, and comprising the Chapter suppressed by order of the Imperial Government of the First Edition of the work, by H. G. (Fullarton & Co.)—"Dora d'Istria" is a pseudonym. The lady is a niece of

the present Caimacan of Wallachia, belongs to the Ghika family, and is, we are told, "Princess Helen." She learned our language from "an English *bonne*" (which is a queer phrase), and literature and liberality from Pappadopoulos. In various cities of Germany she improved her mind; and, as we are informed, did not neglect the education of her body. An excellent swimmer, she saved a sister from drowning, and—think of it, ladies, who go languidly to church in "chairs" or carriages!—she was the first to ascend the Mönch, a mountain of the Oberland chain, 13,500 English feet in height. At Venice, the Princess studied painting under Schiavoni; and, in 1849, being then twenty years of age, she married a Russian Prince, and proceeded to St. Petersburg. She is a strong-minded woman, and did not conceal her antipathies against Russian policy. We are consequently little surprised to find that at the end of six years, "her health requiring her to travel, no difficulty was made as to her passports"; and she is now, after enduring much persecution at the hands of the Jesuits, residing at Aarau, where she is engaged in writing the history of German, French, and Italian Switzerland. These two volumes form the first contribution. There is so much mystification, from the pretty portrait with the autograph of "Dora d'Istria," who is nobody, down to the last paragraph addressed to "Naranda," that we do not know what to make of a book which seems a gigantic "tract," intermixed with pleasant accounts of very familiar matters, and no chapter that need have been met by an Imperial decree.

The History and Design of the Foundling Hospital. With a Memoir of the Founder. By John Brownlow. (Wade.)—Just eleven years ago Mr. Brownlow, the Secretary of the Hospital, published "Memoranda; or, Chronicles of the Foundling Hospital, including Memoirs of Captain Coram." That volume consisted of between three and four hundred pages, and nine illustrations, including an engraving of Hogarth's fine head of the benevolent founder. The present volume is only of 144 pages, has few illustrations, Hogarth's head not being among them, and is altogether an incomplete and unsatisfactory book compared with what may be termed the first edition of the work.

Sunbeams for all Seasons: a selected Series of Counsels, Cautions, and Precepts, &c. (Houlston & Wright.)—In this volume of odds and ends, selected without discretion, dislocated from their contexts, and alphabetically arranged, the reader will find very little counsel worth having, and very few cautions worth looking for. The compiler has fallen into the customary, and, it would seem, inevitable mistake, of heaping together a medley of good, bad, and indifferent fragments, the whole constituting an agglomeration without meaning or value. He might as well fill a warehouse with chips from the Apollo Belvedere, elbow-joints from marble Graces, velvet shreds from royal canopies, burnt clay from a brick-field, jewels wrenched from their settings and buried in sawdust, acanthus leaves from Corinthian pillars, old city door-posts, coronation robes and the rags of more ignoble beggars than those of the United Provinces, as imagine that a book constructed upon the plan he has adopted deserves to rank as a moral and literary manual. It is simply a mess of platitudes and absurdities, glittering with an occasional "gem of poetry"—to quote an originality from the editor's pen—or little wandering star of philosophy that has lost its way in a common-place book. We submit some specimens of the excellence to which the art of definitions has been carried in these variegated pages:—"Bachelor, a perturbed spirit, which marriage only can exorcise;"—"Bank, a hospital for congested wealth;"—"Coals, dark things brought to light;"—"Prison, young crime's finishing school." A hundred others might be quoted which the compiler should have left where he probably found them,—in the columns of cheap periodicals long ago sold by the hundred-weight.

Jamie's Questions. By Emma Davenport. (Dean & Son.)—Jamie's questions are very simple ones, consisting of "Will this chestnut grow into a tree? Cannot there be a burning mountain in England? Is the ark still standing on Mount Ararat? Do you think Pharaoh's chariot is still at the bottom

of the sea? What is a Druid? From what country do gipsies come? How did the spider learn to make his web? What is a mummy? Is a tournament a real or a sham fight? Why was Sir A. Wellesley called Wellington? and what does Union Jack mean?" all of which are answered as a loving and intelligent mother would answer her child's inquiries; but the illustrations are poor, and the flags need to be coloured, for the better understanding of the chapter on that subject. Our young painters may doubtless try their skill on them.

A Child's Walk through the Year. (Jackson & Walford.)—The authoress "introduces a few new rhymes with pleasure," but we are so forcibly reminded by them of the beverage with which our childhood was regaled (doubtless for the benefit of our complexion!) that we cannot possibly reciprocate the authoress's sentiments on this occasion.

The Child's Legend of St. Valentine, showing how St. Valentine once upon a time paid a Visit to the City of Norwich. By M. and E. Kirby. (Norwich, Cundall & Miller; London, Simpkin & Marshall.)—The little people who read this legend will wish St. Valentine to pay them a visit, and shower bats, balls, cakes, comforters, kites, and kickshaws upon them as he is said to have done on the favoured people of Norwich. We fancy we can hear the sound of their voices shouting "For he's a jolly good fellow, and so say all of us!"

A Handbook of Political Economy. By Sigma. (Bosworth & Harrison.)—A book of shreds and patches, clipped from various writers whose systems are more or less opposed to each other,—a fact of which Sigma does not appear to be aware. The result is confusion; not made better by the compiler's comments, which betray an imperfect and inaccurate acquaintance with his subject. His Preface, however, is not without the customary rebuke to all previous authorities. "The errors into which they have fallen," we are told, "are chiefly of two descriptions—either arguing from facts, the truth of which they assume without sufficient evidence, or resting upon ascertained facts conclusions which they are not competent to support." It needed no ghost to tell the merest tyro in logic that errors being admitted, they must come under one or other of these two descriptions, which, in fact, exhaust every variety of false argument. We cannot recommend 'The Handbook' to any student's use.

Atlas of Human Anatomy and Physiology; accompanied by a Handbook explanatory of the Plates. By William Ferner, M.R.C.S.; and superintended by John Goodsir, M.D. (Edinburgh, Johnston.)—This is a laudable attempt, by two distinguished anatomists, to give a popular account of the anatomy and physiology of the human body. The Atlas consists of eight handsome, accurately-designed plates, in folio, presenting views of the anatomy of the human body. Microscopical drawings of the minute structure of the organs are added to each plate. The Handbook gives a complete and judicious account of the anatomy and physiology of the human body. The importance of raising the standard of public health is now everywhere acknowledged; and we know of no means by which this can be done so effectually as by instructing the public in the nature of those functions which, when deranged and stopped, cause disease and death. There is nothing in these diagrams objectionable; and we can recommend them as adapted for use in schools or for private instruction. We are glad to find so distinguished an anatomist and physiological teacher as Prof. Goodsir, of Edinburgh, giving the sanction of his name and rendering his assistance in such a work.

GERMAN BOOKS.—*A History of the Precursors of the Reformation in the Fourteenth and Fifteenth Centuries*—[Die Vorreformatoren], by F. Bohringer, opens with a bulky biography of John Wycliffe, which occupies the first volume. The anti-reforming interest, so far as decorative art is concerned, is represented by *A History of Liturgical Vestments in the Middle Ages*—[Geschichte der Liturgischen Gewänder],—written by F. Bock, and superbly illustrated with illuminated copies of patterns. In a handsome volume, by J. Roth, entitled *Der Veser und die Umgebung von Neapel*, a region that has

lately been physically as well as politically conspicuous, is in the former sense closely examined. Before 1631, no work especially devoted to Vesuvius was published; but the eruption that occurred in that year flung nearly a hundred treatises into existence; and in 1750, the volcanic products became the subject of scientific investigation. All that was attainable respecting the earlier explosions, with copious accounts of recent outbursts, have been brought together by Herr Roth, who elucidates his theme with woodcuts. Those who would view Italy through German spectacles may take their choice among the collection of sketches entitled *Figuren, Geschichte, Leben und Scenerie aus Italien*—[Italian Figures, History, Life, and Scenery],—by Herr F. Gregorius; the diary of a tour performed through Sicily and Naples—[Sicilien und Neapel],—by Dr. Carus, in the winter of 1853-4; and the experiences of Italian travel, which, under the rubric *Aus und über Italien*—[From and about Italy],—Herr Schlüter communicates in a series of letters to a private friend. On the same shelf with them may be placed the notes of a Swiss tour—[Schweizerische Touristenblätter],—taken by Herr Alfred Müller. Formidable as the aspect of a work on Latin Style—[Die Lateinische Stillehre],—by Dr. George Wichert. This stout octavo contains two treatises: one on the relations and forms of the Apodosis—[Nachsatz]—the other on Paratactic order. This latter title looks almost like a quiz, but is seriously meant. "By Parataxis," says the learned Doctor, "we signify that order in which two words, or two expressions equivalent to words, are brought together for the sake of rhetorical emphasis." The juxtaposition of a "*facilem*" and a "*difficilem*" in this sentence from Quintilian:—"Rem suapte natura facilem difficilem interrogatio facit," is a case in point,—the parataxis being here antithetical. A novel, by George Heseckel, illustrating the history of the French Consulate, and originally published in the 'Berliner Revue,' has been reprinted in a separate volume:—it is entitled "*Graf d'Anethan d'Entragues*." Some readers may possibly take interest in a treatise on German Banks of Issue, —[Die Deutsche Zettelbanken],—by H. S. Hertz; in another treatise, by W. Fardely, on the Telegraph in connexion with Railways—[Der Zeiger Telegraph für den Eisenbahndienst];—and in the fact that a tragedy on the subject of Gyges and his Ring—[Gyges und sein Ring],—has been published by Herr Hebbel. The Brothers Grimm have completed their incomparable collection of Popular Tales—[Kinder und Hausmärchen], with a learned volume in which the sources of the separate tales are indicated, and comparisons are made between different countries in the matter of folk-lore. A residence of several months in this island has enabled Dr. J. A. Voigt to collect a mass of information about the state of education in England and Scotland, which he publishes in an octavo volume—[Mittheilung über das Unterrichts-wesen Englands und Schottlands],—dedicating the same to Dr. L. Schnitz, Rector of the High School, Edinburgh.

LIST OF NEW BOOKS.

- Bacon's Essays, with Annotations by Whately, 4th edit. 10s. 6d. cl.
Ballantyne's Hudson's Bay, 3rd edit. 12mo. 4s. 6d. cl.
Ballets and Brousses, or, Military Adventures, fr. 8vo. 1s. 6d. bds.
Book of Psalms literally rendered, by Bowring, fr. 8vo. 5s. cl.
British Workman's Guide to Homeopathic Treatment, 32mo. 1s. cl.
Brown's (M. H. M.) Memoir, by her Brother, fr. 8vo. 3s. 6d. cl.
Campbell's The Handwriting on the Wall, fr. 8vo. 6s. cl.
De la Rivière's Electricity, trans. by Walker (in 3 vols.), Vol. 3, 37s.
Durand's (H.) Poetical Works, trans. by Blomfield, fr. 8vo. 4s. cl.
Englishwoman's Domestic Magazine, Vol. 5, fr. 8vo. 2s. 6d. cl.
Foerster's Method of Learning the Spanish Language, 1s. 6d. cl.
Froude's History of England, Vols. 3 and 4, 8vo. 38s. cl.
Gannons O'Donoghue of the Lakes, and other Poems, 3s. 6d. cl.
Gieig's School Series, 'Edward's History of the English Language, 1s. 6d.
Hall's Principal Roots, &c. of the Latin Language, 8th ed. 4s. 6d.
Havlock (Sir H.), Biographical Sketch of, by Brock, fr. 8vo. 3s. 6d.
Horse Book (The), 32mo. 1s. 6d.
Lawson's Geography of Coast Lines, 2nd edit. 12mo. 1s. 6d.
Longfellow's Poetical Works, illus. fr. 8vo. 3s. 6d. cl.
McCulloch's Christ and his Lambs, fr. 8vo. 1s. 6d. cl.
Macnair's Christian Baptism Spiritual, not Ritual, fr. 8vo. 3s. cl.
Miller's Birds, Bees, and Blossoms, illus. fr. 8vo. 2s. 6d. cl.
Milton's Love of the Atonement, 2nd edit. fr. 8vo. 6s. cl.
Miller's Christian Theology, 4th edit. fr. 8vo. 3s. 6d. cl.
Mills's India in 1858, 2nd edit. 8vo. 10s. 6d. cl.
Mimpria's Treasury, Harmony of the Four Evangelists, 7s. 6d. cl.
Norton's Resources of Estates, royal 8vo. 32s. 6d. cl.
Papers for the Schoolmaster, Vol. 7, 1857, 12mo. 3s. cl.
Practical Mechanic's Journal, Vol. 2, Second Series, 4to. 14s. cl.
Pulpit Library (The), Vol. 3, 'Spurgeon's Sermons,' 8vo. 7s. cl.
Read's Grammar, post 8vo. 10s. 6d. cl.
Reithold's Evening Bell, trans. by Mangan, 12mo. 3s. 6d. cl.
St. Leonard's Handy Book of Property Law, new edit. 2s. 6d. cl.

Stepping-Stone to Astronomy, by a Lady, 18mo. 1s. 6d.
 Taylor's Physical Theory of Another Life, 8vo. 10s. 6d. cl.
 Thiersch's Christian Family Life, tr. by Gardiner, 2nd edit. 3s. 6d.
 Van der Hoeven's Zoology, trans. by Clark (in 2 vols.), Vol. 2, 3s.
 Water from the Well, cr. 8vo. 1s. 6d. cl.
 White's Guide to the Civil Service Examinations, 2nd edit. 2s. 6d.

ECLIPSE OF THE SUN.

ON Monday next, March 15, will occur the only eclipse of the sun which will be nearly total in England during the remainder of the present century. Throughout a strip of England it will be annular, that is, the moon will hide all the sun, except a narrow ring all the way round the edge. And this time the ring will be extremely narrow. In London, nearly the whole of the sun will be eclipsed, but not annularly: nearly 98 per cent. of the sun's diameter will be covered at one minute past one. The line of annular eclipse enters England close to Lyme Regis at a few minutes before 1 P.M., and passes near Yeovil, Castle Cary, Westbury, Swindon, Lechlade, Witney, Brackley, Towcester, Northampton, Wellingborough, Oundle, Crowland, Holbeach, and out at the Wash at about 2 minutes after 1 P.M. Mr. Hind says:—

"The central line near to which the greatest degree of darkness and the more imposing phenomena are to be expected will cross the Great Western Railway, as above stated, close to the station at Swindon, which will accordingly be the most accessible point in this direction for those residents in the metropolis who may wish to view the eclipse to the best advantage. It will traverse the main line of the London and North-Western about a mile from the Blisworth station; and, leaving Peterborough four miles to the south-east, will cross the Great Northern Railway near its junction with the East Lincolnshire and Midland lines. The respective companies might probably add to their revenues by affording facilities for the conveyance of the public to the above points on the morning of the 15th of March. Swindon will, perhaps, be the more eligible position, as the magnitude of the eclipse will be somewhat greater there than higher up the central line. To the unprofessional observer I would suggest that he will find his advantage in leaving telescopes at home. The phenomena which require their aid are not certain to occur in this eclipse, and while he is looking for them he would, undoubtedly, lose the best view of those far grander appearances on the earth and in the heavens which have especially riveted the observer's attention in great eclipses of the sun. A few coloured glasses varying in depth of shade will be useful in watching the successive phases of the eclipse, but he will need no other assistance. A perusal of some popular account of the appearances attending the totality will probably enable him to see more than he would do if entirely unacquainted therewith; he will then know what to look for, and will be less likely to be disconcerted by the almost supernatural aspect of everything around him. It cannot be too well understood that it is only upon or very near to the central line that we are to anticipate the most striking effects."

We heartily concur in the advice to take no telescope. But if there should be any persons who do not believe they have seen an astronomical phenomenon unless they have peeped through an artificial eye with which they have never learnt to see, we recommend a common opera-glass, of not quite so high a power as is used by those who are very particular about the length of a dancer's nose. This, with a few pieces of coloured glass, will be ample for the purpose. And let no one turn up his own nose at an opera-glass: remember that it is the old telescope of all, the one with which the "Tuscan artist" did first "descrie new worlds." We make another quotation from Mr. Hind:—

"When two-thirds, or rather more, of the sun's diameter are covered by the moon, or when the sun has assumed the figure presented by the moon three or four days before the change, a decided alteration in the colour of the landscape will be remarked; a gradually deepening yellow tinge will creep over it, and about the same time has generally commenced that period of unusual stillness of nature which is frequently a marked characteristic of the absence of sunlight. Ten minutes or thereabouts previous to the greatest eclipse the pale or azure blue of the sky will change to violet or purple, the horizon will begin to close in on every side of the spectator, and shortly after the heavens will appear to descend upon him. This apparent descent of the sky struck me as one of the most astonishing and imposing effects of the totality in 1851: indeed, on that occasion it was truly appalling. For two or three minutes at the time of the greatest obscuration the planet Venus and several of the brightest stars will probably come into view, while everything around the observer will have assumed that unnatural gloomy appearance which has never failed to induce feelings of awe. Objects will then appear tinged with dull olive or purple; the clouds, if favourably placed for the effect, will seem to be almost in contact with him, and the black moon projected on the face of the sun, and surrounded by a brilliant halo, will appear to be hardly more than a hundred yards distant. However a person may have prepared himself for the phenomena of a great eclipse it is not unlikely that his self-possession may desert him when the grandeur of the scene is before him; and I am inclined to attribute to this circumstance that want of accordance in the descriptions of some of the appearances

during totality upon which several writers (not eye-witnesses) have considered themselves justified in advancing certain theories by no means reconcilable with the impressions of actual observers. A curious appearance has repeatedly presented itself shortly before the commencement of totality and soon after its termination, or when the solar crescent has a scarcely appreciable breadth. It consists in the rapid passage of dark and light waves over the ground or along walls, and was particularly remarked in the south of France during the eclipse of 1842, and at several stations in Prussia in 1851. In the metropolis the eclipse will be very large, though not annular; 978-1000ths of the sun's diameter will be covered by the moon at 1 h. 1 m. P.M., or the solar crescent will then present a breadth of less than 45 seconds of arc. This corresponds to the appearance of the sun about 1 m. 10 s. previous to the commencement of totality in the eclipse of July, 1851, and from experience on that occasion I entertain little doubt that there will be a very considerable degree of gloom in London; not, perhaps, what would be termed darkness, but rather partaking of that unnatural shade which invariably accompanies the total phase. Stars or planets may be seen, particularly if their positions are known to the observer beforehand. The sky will appear to close in and deepen almost into violet, and the aspect of things generally may be changed."

It would be useful to many of our readers who want to know the eclipsed sun, first to make a little more acquaintance with the uneclipsed body. Let them watch the sun through a dark glass for about a quarter of an hour on the day immediately preceding the eclipse.

The following suggestions for observation of the eclipse are offered by the Astronomer Royal:—

I. Observations not requiring Instruments.

1. As the eclipse advances, it is desirable to obtain some notion or measure of the degree of darkness.
2. At what distance from the eye can a book or paper, exhibiting type of different sizes, be read?
3. Hold up a lighted candle nearly between the sun and your eye. At how many sun-breadths' distance from the sun can the flame be seen?
4. If you are in an elevated position, remark the changes of colour and appearance of the surrounding objects in the landscape.
5. If you see the spots of light formed by the intersecting shadows of the boughs of trees, remark whether they exhibit the luniform of the sun.
6. When the annulus is formed you will probably observe it with a darkened glass; but you are particularly requested to devote one instant (as early as possible) to the verification of this point—viz., when the annular sun is viewed with the naked eye does it appear an annulus or a fully illuminated disc?

II. Optical, Astronomical, and Solar-Physical Observations requiring the Use of Instruments.

7. As the eclipse advances, estimate (on the image seen in the telescope) the comparative intensity of the sun's light near the centre of his disc and near his limb.
8. For the more critical observations it is desirable that the power of your telescope should be so low as to give you an easy view of the whole breadth of the sun.
9. Remark irregularities on the moon's limb.
10. As the cusps become very sharp, remark whether they are irregular. For this, and for all the observations near the annular phase, it is necessary that you be provided either with a graduated prismatic shade, or with a succession of shades of different intensity, and that you instantly select the shade which is most agreeable to your eye.
11. Remark whether the sun's light extends beyond the intersection of the limbs of sun and moon, so as to make the moon's limb visible beyond that intersection. For this purpose the bright parts of the sun must be put out of the field of view, and the shade must be withdrawn.
12. As the annularity approaches and is formed, remark whether Baily's Beads and Strings are formed; whether first formed at points corresponding to large inequalities of the moon's limb; whether they surround the moon; how they form and break. Only an instant can be given to this observation. It is of the utmost importance to be assured that your vision at the instant immediately preceding, especially of the moon's inequalities, is very distinct.
13. Remark, as one of the most important observations of the eclipse, whether any red flames

are seen on the sun's limb. For this purpose you must withdraw the shade, if you are on the annular track, the instant after formation of the annulus; if you are not on the annular track, as soon as the eye can bear the sun. On the annular track the whole line must be rapidly scrutinized; and when the ring breaks, the still illuminated part must be put out of the field, and the moon's dark limb must be surveyed. At places not on the annular track, this plan (namely, to exclude the illuminated portion of the disc from the field, and to survey the moon's dark limb) must be followed throughout. It seems not improbable that the best chance of seeing red flames will be obtained at places not on the annular track.

14. At the breaking up of the annulus, look for Baily's Beads as before.

15. Do not attempt any record during or near the annularity. Endeavour to impress observations on your memory as well as you can. If you have an assistant seated at a table with a chronometer and writing materials, you may give him signals for the register of time; but you must connect the phenomena with the time afterwards.

16. A good sextant observer may obtain valuable observations for correction of the lunar tables by measuring the intervals between the points of the bright cusps. The observations will require great nerve, and will be difficult; but where most difficult they will be most valuable.

17. It seems doubtful whether any valid photographic record can be made, on account of the extreme rapidity of the change of appearances. Thus, in the neighbourhood of London, the line of cusps will change from the vertical to the horizontal position in about three minutes of time.

18. If you have a doubly-refracting prism it will be desirable to make observations on the polarization of the light from the sun's limb. For this purpose, when the lune is narrow, place the prism so as to separate the two images transversely to the limb, and remark which image is brighter. Turn the prism 180 degrees round the visual ray, and repeat the observation. Remark carefully the positions of the prism. The prism may be used with the naked eye, or with the telescope, according to the amount of its angular separation of images.

III. Meteorological Observations.

19. For change in intensity of solar radiation, observations with the actinometer or the black-bulb thermometer should be kept up during the eclipse. The latter are most trustworthy when the bulb is inclosed in an exhausted glass sphere.
20. The barometer should be repeatedly observed.
21. The thermometer should be frequently observed, and the general feelings of cold should be noted.
22. Observations of humidity are very important. They should be made by the use either of Daniell's dew-point instrument, or of the wet-bulb thermometer.

G. B. AIRY.

An Easy Method of obtaining Photographic Records of the approaching Solar Eclipse.

Permit me to suggest to your readers a very simple and inexpensive means of obtaining large photographs of the eclipse of the 15th inst.

When the sun shines perpendicularly on a double concave lens, the greater number of rays pass through, suffering refraction and dispersion; others, however, are reflected from the two surfaces: the first surface—acting like a *concave speculum*—reflects them back again to a focus, and forms an image of the sun, varying in size according to the depth of curvature. The clearness of this image is, however, interfered with by rays which are reflected from the second, interior, surface of the lens, which, acting in this case like a *convex mirror*, reflects and disperses them on and around the image formed in the focus of the first surface. The reflection from this second surface can be easily got rid of by grinding it with fine emery, and then coating it with a solution of black sealing-wax in spirit, or with any other black varnish.

My proposition then is, to procure a double concave spectacle-glass, sufficiently shallow to reflect an image of the sun at least several feet off, so as

to get it of a good size (No. 00, for instance); roughen and black one side, as above mentioned, and mount it at the end of a tube or box, so that a beam of sunlight may pass in at one end, fall nearly perpendicular on the surface of the lens, and thus be reflected back again to a little on one side of the hole by which it entered, where must be an arrangement for holding the focusing-glass, collodion plate-holder, &c. The size of aperture required to be placed in front of the lens, so as to reduce the photographic intensity to within manageable bounds, is a matter for experiment alone to decide.

I will not trespass on your space by entering into details of the arrangement, as they are such as would readily suggest themselves to any one,—if not at the time of first putting together the apparatus, at all events at one of the experimental trials which should be made previously, in order to become thoroughly familiar with the working of the instrument when the time for action arrives.

Some advantages of this plan are, the great diminution of light and heat occasioned by reflection from a glass surface;—this will be appreciated by any one who has tried his hand at heliography; and the slight expense, as an outlay of a few pence, and a little mechanical ingenuity, will put any one in possession of an instrument capable of giving a very fair image of the sun of any desired size. No clockwork will be required, as the exposure will be but a very small fraction of a second. The distortion of the image arising from the surface not being truly ground is not so great as would be imagined,—as with an ordinary very shallow concave spectacle glass I have obtained excellent projections of the solar spots; there is, besides, no difficulty about the focus, as the visual and chemical focus of reflected images are coincident.

Of course, where access can be had to a telescope, by all means let it be converted into a camera for the purpose; but my object in writing this is to show how any one acquainted with photography may easily obtain large and valuable photographs of this rare and important astronomical phenomenon.

I am, &c.,
WILLIAM CROOKES,
Secretary to the Photographic Society.
1, New Coventry Street, Piccadilly, March 4.

ROYAL LITERARY FUND.

THE Annual General Meeting of the Society was held on Wednesday last, Earl Stanhope in the chair.

After the usual Accounts and Reports were read, Mr. DICKENS rose and expressed a hope that the course which he was about to take would be equally satisfactory to both the parties in that room. This might appear at first sight a rather romantic trustfulness on his part, but he would show the meeting, in a few words, what a practical expectation it really was. On former occasions the majority who had supported the Committee and the continuance of the present state of things—a majority of which the Committee themselves formed so influential, so satisfied, so laudatory and so very large a part—strongly objected to the drawing of any comparison between that institution and any like institution in the known world. Now, no such comparison should be heard from him that day. At previous meetings he had observed that details and figures were extremely unpopular, and were certain to excite a considerable amount of resentment. He hoped that the abstinence which he had himself resolved upon exhibiting on that occasion would be observed by both parties. He should not on any account venture to enter into any of the details of the last published accounts—so sensible was he that it must seem like the wanderings of a lunatic—to show in detail how forty-one charitable distributions had cost, on the average, 13*l.* each, that being absolutely more in three cases than the sum granted, though only fifteen of the cases were new ones, all the others being those of persons who had been relieved from one to eight times. For these reasons, and with a view to the promotion of general goodwill among them, he should confine himself that day to the assertion of a principle: in the face of the public, who, as he had remarked on previous occasions, must in the end be the real

judges in this matter, he wished to fasten upon himself, and those who acted with him in this matter, the distinct assertion of a plain principle: and he wished to fasten upon the Committee, and those who supported them, the distinct assertion of a principle equally plain. The very moderate amendment which he had to propose was this:—

“That the accounts of the Literary Fund, showing a systematic expenditure of from 40*l.* to 45*l.* in the giving away of every 100*l.* of grants, are not quite satisfactory; that such an appropriation of money, subscribed with a clearly defined charitable object, is not quite right; that its continuance as a distinctive feature of the Literary Fund is not so consistent with the professions of the Literary Fund as to tend to uphold that institution in general confidence; that such continuance, therefore, ought not to be sanctioned from year to year, and is now protested against.”

—This resolution would, no doubt, be duly put from the chair, and duly negatived, and he and his friends would be contented with that result. It would then have been distinctly proclaimed “that the accounts of the Literary Fund, showing a systematic expenditure of from 40*l.* to 45*l.* in the giving away of every 100*l.* of grants” were “quite satisfactory;” and, further, that the continuance of such an appropriation of money subscribed with a clearly-defined charitable object was quite right, and that it ought to be sanctioned from year to year, and not protested against. To the acceptance of his own responsibility, and to the throwing their responsibility on the committee, he had steadily resolved to confine himself that day. He was there wholly and solely for that purpose, and no consideration whatever should induce him to swerve from it. In conjunction with two friends who were near him (Mr. Dilke and Mr. John Forster), he had written, and caused to be circulated among all the members of the society without any distinction of opinion, a printed paper, in which they had set forth what appeared to them to be very grave, self-evident objections to its administration and its expenditure. If any champion of that administration and that expenditure should impugn any one of their statements in print, they would answer him; but he wished it to be distinctly understood that to skirmishing escapes from the one unqualified declaration that the present system was right, and did not require alteration, he would not in any way contribute by his conduct. He would now give the comforting assurance that, after the resolution which he had read had been put and disposed of, not one word would be heard from his lips or from those of Mr. Dilke, or from those of Mr. Forster, until that time next year. They assumed, as they were bound in courtesy to do, that their opponents had no more desire to shrink from the broad, open, and manly acceptance of their responsibility than they had to shrink from theirs. Here, in this resolution, read affirmatively and read negatively, were the two responsibilities for and against. Let each side accept its own, and let both sides then go on their way rejoicing.—Mr. J. FORSTER seconded the resolution without making any remark.

Four officers of the Society—Mr. MONCKTON MILNES, Dr. W. SMITH, Mr. BLACKMORE, and Mr. BELL replied; and Mr. Bell entered into a minute and critical examination of “*The Case*” circulated by the Reformers, and published last week in this journal. The Reformers, however, abided by their declared intention, and allowed the Resolution proposed to speak for itself. It will be sufficient, therefore, if we submit the more salient points of Mr. Bell’s criticism, with a few words of comment.

Mr. Bell first directed attention to an error in “*The Case*,” which set forth that “the sum distributed in relieving claimants was 1,225*l.*,” and the expense of its distribution was 532*l.*,”—whereas the total of 532*l.* included money paid for collection. This is correct; it does include 20*l.*, the salary of the Collector, and 3*l.* 6*s.* 9*d.* paid for advertisements. The actual cost of distribution was 507*l.* 10*s.* 5*d.*, as stated in this journal on the 23rd of January last. Now to what extent do these errors affect the truth of the Resolution, moved by Mr. Dickens, which sets forth—that the accounts

“show a systematic expenditure of from 40*l.* to 45*l.* in the giving away of every 100*l.*,” and the “systematic expenditure,” after deducting both the sums objected to, is, as nearly as possible, 41*l.* 7*s.* Mr. Bell also commented on the following statement:—“that at a time when the Committee were doing out relief in such single donations as five, ten, and twenty—in no instance (it is believed) exceeding forty—pounds, they voted one hundred pounds each, to the widows of two of their own members”; and that “one of the deceased was a man of fortune, who bequeathed two legacies of a hundred guineas each to friends.” He remarked, that what was here objected against the Committee, took place twenty-nine years ago; and “it was not more rational to blame the present Committee for it, than it would be to move a vote of censure on Lord Derby because Sir Robert Peel brought in a bill for emancipating the Catholics nearly thirty years ago.”—Mr. MILNES had before referred to this subject. “The Committee,” he said, “felt something like indignation—he really must use that word—at finding imputations thrown upon the general honesty and fairness of their conduct.”

Now, the Reformers had preferred no charge of personal corruption against the Members of the Committee. How could they? They know no more of the proceedings of the Committee, of its fairness or its honesty, or of the distribution of the funds intrusted to it, than is contained in the following account rendered.—

“Forty-one Grants for Relief, 1,225*l.*”

But Mr. Milnes and Mr. Bell and every one of our readers know that a committee—as a committee—is always and of necessity treated and spoken of as one and the same. If it were not so, how could the Committee have gone on year after year for twenty years reprinting the same laudatory paragraph about their promptitude and delicacy, and for twenty years taken “the opportunity” of returning their grateful acknowledgments for it? Why, as they now argue, they have been priding themselves on testimonials given to other men.

Another question raised by the Reformers was thus met by Mr. Bell. “Strong objections,” he said, “was taken in the pamphlet to the form of application for relief, and to the circumstance that it was necessary in all cases to have the testimonials of two or more respectable persons authenticating the facts. Previously to the year 1841, there was no form of application: all appeals for relief being made in a very loose manner. In that year, on the motion of Mr. —, seconded by Mr. Dilke, was adopted the form which had been used ever since; and whatever might be said by any one else, he thought Mr. Dilke had no right to object to it.

Mr. Bell here admits that, prior to 1841, “all appeals for relief were made in a very loose manner,”—and he might have added that all relief was granted in a very loose manner. So loose, indeed, was the manner, that it was often impossible to find any trace, except in the books of the Society, of that “genius and learning” in favour of which the grants were made. The cases of the two widows of the two officers of the Society, who received 100*l.* each, were merely adduced in illustration of what might be done by an irresponsible Committee; and yet the self-trumpeting of the Committee be as loud as they are now. The Reformers might have added other cases of widows,—of two widows of one man, both relieved out of the Fund,—or the case of a lady, who between relief granted and a second application, was unfortunately sent to prison as a begging-letter impostor. Mr. Bell, when he fixed the responsibility of this law on one of the Reformers, ought to have stated these, and a hundred like facts, by way of apology and in explanation. He might, indeed, have acknowledged that in those “loose” times the money given to the Society did not always reach the Treasurer,—that the money granted did not always pass by draft from the Treasurer—as we think the By-law No. 15, directs—to the applicant, but through intermediate agencies,—and once, at least, after a wearisome importunity, it did pass, in the form of a draft on a private banker,—returned, however,

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from the banker, with the brief comment, "no effects." If Mr. Bell does not know of these "loose" doings, let him consult the Registrars or the Secretary. If he does, we ask him whether honest men could sit on the Committee without some such protection? Such laws are in their nature temporary, and ought not to continue one hour after the necessity had ceased. Two or three things, however, we collect from Mr. Bell's statement:—there have been very "loose" doings in the Committee,—there have been Reformers in the Committee,—and it is a legitimate inference, that if the manner of conducting the business is less "loose" now than heretofore, Mr. Bell attributes it to one of the Reformers.

Another statement to which Mr. Bell referred was this—that in 1802 there were 394 annual subscribers, whereas in 1857 there were but few above a hundred, notwithstanding the astonishing increase in the number of readers, and therefore, as might be supposed, in the number of those who would take an interest in the fate and fortunes of literary men. This, Mr. Bell said, was an error—in 1802 there were only 185 annual subscribers, and in 1857 there were 119. Assuming the error, the question is only affected in degree. But Mr. Bell was asked, whether he had any better authority for what he was saying than the published statements of the Committee? It was from those statements, with the assistance of the Secretary, that the figures were obtained. Mr. Bell said the statements were not false, but there was an error in the mode of taking the account. Why not rather an error in making the account, or possibly in stating the accounts? The printed and published accounts, checked by the Secretary, are the authority on which the Reformers relied, and they have made so few errors, that we are inclined still to confide in them. As to the 119 annual subscribers in 1857, many members must have the printed Report on their table, and can therefore determine the fact for themselves; for our own part, we have examined the list, and had the list examined by others, and the result is, that the number of annual subscribers is, as we make out, not a little more than 100, as stated by the Reformers, but a little less. The Reformers may be in error, of course, but Mr. Bell is not infallible. It was Mr. Bell who fell into, or was led into, the astounding error, which passed current for a twelvemonth, "that a house-fund had been expressly subscribed for the maintenance of a house,—which special fund 'had been for many years in course of accretion'—which amounted in 1821 to 6,541l., when the 6,541l. was transferred to the general accounts; and "he greatly questioned the right of any one to divert it to any other purpose than the one it was subscribed for;" although, as subsequently proved and admitted, not a solitary 100l. of these imaginary thousands ever existed.

The Resolution proposed by Mr. Dickens was negatived, as a matter of course, by a majority of 70 to 14. After this, an old Member, Mr. Purton Cooper, who appeared for the first time, as we understood, at these Meetings, moved.

"That a Sub-Committee be appointed to inquire, before the next General Meeting, whether it be possible to diminish the annual expenses of the Society, and if so, in what respects, without injury to its efficiency."

This also was negatived by a majority of 66 to 18.

OUR WEEKLY GOSSIP.

The authorities at Oxford have consented to hold their A.A. Examination in London this year. This has been done at the request of a Committee of Schoolmasters in London, and they are assured of upwards of two hundred candidates.

Sir Roderick Murchison, President of the Royal Geographical Society, will receive the Fellows, and other distinguished cultivators of letters and science, on Wednesday evening next, in Belgrave Square.

There are thirty-four candidates for the fellowship of the Royal Society this year.

The following notes on the Rawlinson MSS. and Tracts are by one who speaks with authority on the subject:—

"I beg you to admit a few lines in answer to the remarks of your correspondent F.S.A. respecting the Manuscripts of Dr. Rawlinson and Bishop Tanner, so long, as he states, neglected by the authorities of the University. He is much mistaken in supposing that no catalogues have ever been made of them. There has been for more than fifty years a catalogue of each collection, either lying on the table with the other catalogues of manuscripts, or in the sub-librarian's study adjoining, open to the inspection of all—very often referred to and made use of by students. True it is, as F.S.A. states, that the Bodleian staff is very inferior in number to that of the British Museum, and he might have added that the curators of the Bodleian Library have not the advantage of drawing resources when needed from a nation's purse; but that little staff has not neglected the duty of cataloguing the various collections of MSS. as well as the printed books. At present a new catalogue has been completed and printed of Bishop Tanner's Manuscripts. This very day the last sheet has been returned to the printer corrected for 'press.' The Index will be finished in a week, and immediately put to press, and it is hoped that the whole will be ready for publication before the long vacation. As to Dr. Rawlinson's Manuscripts, this very extensive collection has not been neglected. It has for some time been divided into classes, of each of which, as I stated above, there has long existed a catalogue always open to inspection, and of all these a new catalogue is very far advanced. Class 1. The Biblical and Classical MSS. are and will be continued to be incorporated in the new general Bodleian Catalogue of Greek and Latin MSS. now printing under the care of the sub-librarian, the Rev. H. A. Coxe. 2. General History.—This large class is finished (*de novo*, as all the rest will be), and will be delivered into the printer's hands in a few days. 3. Heraldic, Genealogical, and Topographical.—Of this class a new catalogue is very far advanced. 4. Letters.—A catalogue of, with an index, was lately compiled by the late Dr. Bliss, and will in due course be printed. 5. Miscellaneous.—When it is known that Dr. Rawlinson gave direction to his agents to purchase everything in the shape of a manuscript, it may easily be imagined how very extensive this class must be. Still, part is done, and no exertion, I am sure, will be wanting in those employed in the cataloguing of it. The public have only to be assured, that until all is printed, the manuscript catalogue may be referred to and made use of by any student who will ask for it. S. T. P."

An account of the proposed memorial to the Guards slain in the Crimea is travelling round the newspaper world,—erroneous in nearly all its points. The memorial, we believe, will not be an obelisk. It will not stand in Hyde Park. The memorial now in progress in Mr. Bell's studio, consists of three figures,—private soldiers in the Guards:—a Grenadier, a Fusilier, and a Coldstream, in full marching order, and in their coats as they fought at Inkerman, that terrible November dawn. Above them stands a colossal statue of Honour—the soldier's bride. The pedestal is of granite; and the figures which surmount it will be cast of bronze from cannon captured at Sebastopol.

At the Bakerian Lecture, delivered by Mr. Gassiot, last week, before the Royal Society, the lecturer exhibited numerous extremely beautiful and striking experiments, showing the stratifications and dark band in electrical discharges in Torricellian vacuums. The tubes used by Mr. Gassiot are made of the usual glass tubing, about an inch in internal diameter, and vary from ten to thirty-eight inches in length. The lecturer showed that by a single disruptive discharge of the primary current, excited by a single cell of Grove's nitric battery acting on the usual-sized Ruhmkorff's inductive coil, the entire tube, whatever may be its length, is filled with stratifications as far as the dark band near the negative wire.

A Correspondent writes on the subject of steel bells:—

"I observe in your journal in the account of the Princess Royal's bringing home, that in

passing through Westphalia she had been entertained with a peal from certain cast-steel bells. 'It was expressly stated that the bells of such metal were things unknown in England.' Allow me to observe that in this respect our good friends the Westphalians are quite in error. An eminent firm in this town, Messrs. Naylor, Vickers & Co., are in the regular habit of manufacturing these cast-steel bells as an article of trade, and have now a peal of eight such bells hung in a belfry attached to their works. I believe that I am also correct in stating that in at least one of our district churches in this town they are regularly in the habit of ringing a cast-steel bell. I am, &c.

"JAMES ALLAN."

The experiment made by order of the Emperor of the French to stock the waters at St.-Cloud with trout hatched artificially has met with complete success. The trout, twelve months old, are 20 centimètres long, and weigh from 65 to 90 grammes. Their value, in the Paris markets, would be from 1 franc to 1 franc and 25 centimes. The trout thirty-three months old, are from 48 to 50 centimètres long, and weigh from 675 to 1,170 grammes. They would sell for from 3 to 6 francs. It is further stated that the waters at St.-Cloud were never before inhabited by any species of Salmonidae. The trout are extremely numerous, and promise to yield highly productive returns, in a commercial point of view. The principal object of the Emperor is to ascertain whether the production of fish by artificial means is more profitable than the cultivation of land, taking the same superficial area in both cases.

M. Du Casse, editor of the correspondence between King Joseph and Napoleon, is preparing for publication the memoirs and letters of Prince Eugène Beauharnais. The first volume of the work is in the press. The documents embrace the period from 1781 to 1814; and the book is to wind up with a biographical sketch of the Prince, and various letters exchanged by him with European potentates after 1814.

A number of Vienna authors and artists gave a dinner to the Nestor of Austrian poets,—Herr Castelli,—on his seventy-eighth birthday, on the 2nd of March. All the partakers appeared in the peasant costume of the different provinces of Austria; and the table-music,—in keeping with the characters of a peasant-meeting,—consisted solely in performances on the national instrument of the Cithar. Herr Castelli himself,—notwithstanding his seventy-eight years, and an illness from which he has only recently recovered,—is reported by the Vienna journals to have been the gayest and the latest of the animated circle assembled in his honour.

The statue found in the Rhine, near Xanter, of which we spoke last week, has been pronounced to be a real antique. Such, at least, is the opinion of a competent judge in such matters, Dr. Fiedler, at Wesel, who thinks that its origin must be traced back to the first, second or third century of the Christian era, and that it represents most likely a young Bacchante. If this opinion prove correct, the discovery might indeed be valued high, as a bronze statue of such size (four feet and eleven inches height), and so well preserved, would be a rarity in any museum. In the mean time the happy finders enjoy their good luck, for the low fisherman's hut is visited by hundreds of curious people from far and near who wish to have a look at that rare piece of Art and antiquity.

A collection of autographs was sold on Monday and Tuesday last by Messrs. Puttick & Simpson. Among those of interest we may note a receipt by Roger Ascham, 4l.; a letter from Kitty Clive to "My dear Poppy," Twickenham, Oct. 17, 1784, in which the rattling lady writes:—

"The Jack I must have, and I suppose the Cook will be as much delighted with it as a fine Lady with a Birthday suit; I send you Walnuts which are fine, but Pray be moderate in your admiration for they are dangerous Dainties.... Mrs. Prince has been rob'd at Two o'clock at noon of her Gold watch and four guineas, and at the same time our two Justices of three and sixpence a Piece, they had like to be shot for not having more!!... Poor Mrs. Hart is dead—well spoken of by everybody I pity the poor old wretch that is left behind."

—This specimen brought 1l. 10s.; a signature of Sir Francis Drake, 2l. 3s.; an autograph letter by

Marlborough, 4l. 4s.; a Vincent de Paul, rare, 11l. 2s. 6d.; an unpublished letter of Voltaire, relating to Ferney, 4l. 16s.; a letter from General Wolfe to Barre, 3l. 7s.; ditto from Gainsborough to Stratford, 2l. 12s. The chief interest of the sale centred in the Garrick Correspondence. A letter from Beauclerk to Garrick sold for 4l. 4s.; ditto from Churchill, 10l. 10s. Churchill autographs are rare. We extract:—

"There is likely to be some high fun between Talbot and Wilkes—the immortal Passado!—The only thing I like my Gown for is the exemption from challenges. I am bringing out first telling you that the Ghost walks at Hampton on Wednesday next, a Scotch Eclogue beginning thus:—

Two boys, whose birth beyond all question springs
From great and glorious, tho' forgotten kings,
Shepherds of Scottish Linage, born and bred
On the same bleak and barren mountain's head,
By niggard Nature doomed, on the same rocks
To spin out life, and starve themselves and Rocks,
Fresh as the morning, which, enrob'd in mist,
The mountain top with unceasing dews,
Jockey and Sawney to their labours rose—
Soon dress I ween, where Nature needs no cloaths,
Where, blest with genial Suns, and Summer skies,
Dress and her vain refinements they despise,
Jockey, whose mainly high-boned cheeks
With freckles spotted flam'd the golden down,
With mickle air could on the bagpipes play,
Fen from the rising to the setting day,
Sawney as long, without remorse, could bawl
Hume's madrigals, and ditties from Fingal,
Oft at his strains, all natural, tho' rude,
The Highland Lass forgot her want of food,
And, whilst she scratch'd her Lover into rest,
Sunk pleas'd tho' hungry, on her Sawney's breast.

I have seen Hogarth's print, sure it is much unequal to the former productions of that master of humour, I am happy to find that he hath at last declar'd himself, for there is no credit to be got by breaking flies on a wheel, but Hogarth's are subjects worthy of an Englishman's pen. Speedily will be published, An Epistle to W. Hogarth, by C. Churchill," &c.

—A specimen of Johnson brought 6l. 7s. 6d.; a letter from Garrick to Lord Bute on the play of 'Douglas,' 2l. 5s. We quote again, if only to show the fallibility of managerial judgments:—

"Upon my word and credit it is not in my power to introduce Douglas upon the stage with y^e least advantage to the Author and the Managers. Your Lordship must be sensible that it wants all the requisites of the Drama to carry it even through y^e two first acts. Mr. Hume is certainly a Gentleman of Learning and Parts but I am (as certain) that either his genius is not adapted to Dramatic Compositions, or that he wants the proper exercise and experience to show it to advantage. I durst not upon any account venture it upon the stage of Drury Lane; and I would stake all my credit, that the author would sorely repent it, if ever it should be exhibited upon any theatre. [He gives his reasons for making these assertions, and makes a minute detail of the several characters and actions.] Had I thought the Tragedy could have appeared I would have submitted some alterations to the author. But upon my word and honour I think y^e Tragedy radically defective, and in every respect incapable of raising the passions or commanding attention. . . . I have undertaken the office of critic and manager, with great reluctance, being well convinced that Mr. Hume (for whom I have the highest veneration) has a fatherly fondness for his 'Douglas.'"

—Mr. Home's very sensible and magnanimous answer to Garrick's severe criticism brought 3l. 8s. It runs:—

"Sorry I am to find that your disapprobation of my performance is so complete. Whatever degree of just confidence or of vain conceit, an author may be possessed of, he must be sensibly affected by your opinion of him, even independent of its consequences. . . . If your objections, however strong, had been brought only against parts of the piece, I might have attempted to reconcile you to those parts, nay, in deference to your judgment, I should certainly have altered them; but as you are pleased to condemn the whole and pass sentence with equal severity against the plan, characters, sentiments and tale, it is impossible for me to make any reply. . . . As I feel myself inclined to write Poetry (or what seems such to me) I shall continue to follow the natural bent of my Genius, though under the influence of discouragement of your disapprobation. . . . If hereafter we should, as the Mathematicians say, approximate more to each other you will easily believe that I shall think myself extremely happy in being able to receive your advice, direction, and assistance."

—The sale dispersed a great number of letters of minor interest.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five. Admission, 1s.; Catalogue, 6d.

THE HORSE FAIR, by Mdlle. ROSA BONHEUR (the engraved picture), and 'Morning in the Highlands,' her last production; 'Ecce Homo,' by Ary Scheffer; 'The Chess Players,' by Meissonier; and 'The Death of Maria Rosa Bonheur,' by Ed. Dubufe, are NOW EXHIBITING by Messrs. LEGGATT, HAYWARD & LEGGATT, at their NEW CITY GALLERY, 35, Change Alley. Entrance by the side of No. 25, Cornhill, leading to Garrison's, also, a choice Collection of about Two Hundred Pictures by the most eminent Masters of the English and French Schools. Open from 10 A.M. to 6 P.M.—Admission, 1s.; Catalogue, 6d.—N.B. After dark the Gallery is brilliantly lighted by the patent sun burners.

PHOTOGRAPHIC SOCIETY.—THE EXHIBITION of PHOTOGRAPHS is NOW OPEN at the SOUTH KENSINGTON MUSEUM, daily from 10 till 5, and every Monday, Tuesday, and Wednesday Evenings, from 7 till 10, admission 6d. The Exhibition of the French Photographic Society has just been added to the Collection. The Erompton and Funtney Omnibuses pass every five minutes.—Season Tickets, 5s. each.

MR. ALBERT SMITH'S MONT BLANC, NAPLES, POMPEII, and VESUVIUS, EVERY NIGHT (except Saturday) at 8, and Tuesday, Thursday, and Saturday Afternoons at 3.—Places can be secured, at the Box Office, Egyptian Hall, daily, between 11 and 4, without any extra charge.

MR. CHARLES COTTON'S ROSE, SHAMROCK, and THISTLE, introducing characters in Costume, with Songs, EVERY EVENING (except Saturday) at 8, Saturday at 3.—Prince of Wales's Hall, 209, Regent Street. Admission, 1s. and 6s.; Stalls, 3s. Secured at Mitchell's Library, Bond Street; and at the Hall.

DR. KAHN'S MUSEUM and GALLERY of SCIENCE, 3, Tichborne-street, Haymarket.—Programme:—Lectures by Dr. Kahn, on the Philosophy of Marriage, at a Quarter to Three and a Quarter to Eight, P.M.; and by Dr. Sexton, on the Chemistry of Respiration, at a Quarter past One; on Skin Diseases at Four; on the Hair and Beard at Five; and on the Relations of Electricity at Nine. The Lectures illustrated with Brilliant Experiments. Dissolving Views of a new principle, 8s.—Open, for Gentlemen only, from 13 till 6, and from 7 till 10. Admission, 1s. Illustrated Handbook, 6d. Programme Gratis. Dr. Kahn's Nine Lectures and a Programme sent post free on the receipt of Twelve stamps.

SCIENTIFIC

SOCIETIES.

ROYAL.—March 4.—The Lord Wrottesley, President, in the chair.—The Bakerian Lecture was delivered by Mr. Gassiot 'On the Stratifications and Dark Band in Electrical Discharges, as observed in Torricellian Vacuums.'

GEOGRAPHICAL.—March 8.—Sir Roderick I. Murchison, President, in the chair.—Sir Culling E. Eardley, Bart., the Rev. J. W. Hammond, the Rev. G. R. Lowden, Lord Radstock, Capt. J. Walker, Dr. G. Webster, G. Arbuthnot, A. F. and J. W. Birch, W. F. Buxton, Hugh C. E. Childers, C. H. Dickson (Her Majesty's Consul at Sukumale), W. Lockhart (of China), W. Longman, J. W. Towson, A. Trotter, A. Vardon and R. F. Williams were elected Fellows. The paper read was, 'Further Account of Explorations in the Desert East of the Haurán,' by Cyril Graham, Esq., 2nd part.

GEOLOGICAL.—Feb. 19.—Annual General Meeting.—Major-Gen. Portlock, President, in the chair.—The Secretary read the Reports of the Council, of the Museum and Library Committee, and of the Auditors.—The Reports were adopted and ordered to be printed.—The President announced the award of a Wollaston Medal to Herr Hermann von Meyer, of Frankfurt-on-Maine; and in doing so, alluded to Von Meyer's successful Palæontological labours during the last twenty-five years.—The President announced the award of another Wollaston Medal and the balance of the proceeds of the Wollaston Fund to Mr. James Hall, the State Geologist of New York, and requested Sir Roderick Murchison to transmit it to the Medallist.—The President read his Anniversary Address, and commenced with Biographical Notices of some of the lately deceased Fellows and Foreign Members of the Society, particularly the Very Rev. Dean Conybeare, the Earl of Ellesmere, Mr. H. J. Brooke, Mr. Joshua Trimmer, Mr. W. Bald, M. Dumont, M. Dufrenoy, M. A. d'Orbigny, and others.—The ballot for the Council and Officers was taken, and the following were elected for the ensuing year:—President, Prof. J. Phillips, M.A.; Vice-Presidents, J. J. Bigsby, M.D., H. Falconer, M.D., L. Horner, Esq., and Sir R. I. Murchison; Secretaries, T. Davidson, Esq., Warrington W. Smyth, Esq., M.A.; Foreign Secretary, W. J. Hamilton, Esq.; Treasurer, J. Prestwich, Esq.; Council, J. J. Bigsby, M.D., W. J. Broderip, Esq., Prof. C. Daubeny, M.D., T. Davidson, Esq., H. Falconer, M.D., T. F. Gibson, Esq., R. A. Godwin-Austen, Esq., W. J. Hamilton, Esq., L. Horner, Esq., T. H. Huxley, Esq., Col. H. James, Sir C. Lyell, Prof. N. S. Maskelyne, M.A., J. C. Moore, Esq., M.A., Sir R. I. Murchison, R. W. Mylne, Esq., Prof. J. Phillips, M.A., Major-Gen. Portlock, LL.D., J. Prestwich, Esq., S. P. Pratt, Esq., Prof. A. C. Ramsay, Warrington W. Smyth, Esq., M.A., A. Tylor, Esq.

Feb. 24.—Ordinary General Meeting.—Prof. Phillips, President, in the chair.—T. A. Sandford, Esq., C. E. Austin, Esq., and R. H. Polwhele, Esq., were elected Fellows.—Sir R. I. Murchison presented the published sheets of the great Geological Map of the Rhenish Provinces of Prussia, constructed under the immediate direction of Dr. H. Von Dechen.—The following communications were read:—'On the Gradual Elevation of a Part of the Coast of Sicily, from the Mouth of the Simeto to the Onobola,' by Signor Gaetano Georgio Gemmellaro.—'On the Occurrence of transported Pebbles and Boulders at high levels in Aberdeenshire,' by T. F. Jamieson, Esq.—Mr. Kennedy Macnab, of Inverness, communicated, in a letter to the Secretaries, the fact of flint-arrowheads and whell-shells having been found at the depth of about 3 ft. 6 in. beneath the surface of a moss, covered with wood, in the parish of Abernethy (Inverness and Elgin).—Mr. Richard Mason, of Tenby, in a communication to the Secretaries, offered a résumé of the evidences, both traditional, historical, and physical, of—1st, the probable depression at some pre-historic period of an extensive tract of country, covering the site of the British Channel and Cardigan Bay; and, 2ndly, of the more recent elevation of the land in the neighbourhood of Tenby, South Wales; the elevated district being apparently confined to that lying on the carboniferous limestone. Evidences of a comparatively recent depression of the Cardiff area was also alluded to.

SOCIETY OF ANTIQUARIES.—March 4.—John Bruce, Esq. V.P., in the chair.—Mr. John Henderson was elected Fellow.—Mr. Fortnum exhibited several Bronze Swords found in the Thames.—Mr. Lower exhibited two ancient Wooden Measures, branded with the arms of Chichester.—A fine embroidered Chasuble, a portion of which is of the thirteenth century, was exhibited and described by the Rev. F. G. Lee.—Mr. Franks, Director, read notices of the Roundels of Kimmeridge Shale, vulgarly called 'Coal Money.'—Mr. G. Corner communicated an account of the discovery of Ancient Tombs at Coimbatore, Southern India, illustrated by Drawings and Plans by Mr. Alexander Bryce, C.E.

CHEMICAL.—Feb. 18.—Dr. Lyon Playfair, C.B., President, in the chair.—Messrs. T. H. Henry and T. A. Matthiessen were elected Fellows.—Dr. Bird Herapath read a paper 'On the Iodo-sulphates of the Cinchona Alkaloids.' The author prepared, in a state of great purity, the optical salts of quinine, quinidine, cinchonine and cinchonidine respectively, and gave the details of his analyses.—Mr. Crace Calvert exhibited some specimens of Manchester goods that had been dyed, printed, or otherwise prepared by new processes, particularly a piece of green cloth that had been dyed with the 'chlorophyll,' or green colouring matter of grass.—Mr. Mercer furnished a note 'On Atomic Weights.'

March 4.—Dr. Lyon Playfair, C.B., President, in the chair.—Sir Robert Kane, J. T. Hobson, Esq., and W. Thornwaite, Esq., were elected Fellows.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Statistical, 3.—Anniversary.
- Tues. Royal Institution, 3.—'On Biology,' by Prof. Huxley.
- Tues. Institution of Civil Engineers, 8.—Continued discussion 'On Submerging and Repairing Submarine Telegraph Cables.'
- Wed. Statistical, 8.—'On Railway Terminal Accommodation, and its Effect on Traffic Results,' by Mr. Wilkinson.
- Wed. Royal Institution, 8.—'On Biology,' by Prof. Huxley.
- Wed. Society of Arts, 8.—'On the Past and Present of French Agriculture,' by M. de La Trémoille.
- Thurs. Microscopical, 8.
- Thurs. Royal Academy, 8.—'Painting,' by Prof. Hart.
- Thurs. Society of Antiquaries, 8.
- Thurs. Royal, 8.—'On the Probable Origin of some Magnesian Rocks,' by Mr. Hunt.—A Fourth and Fifth Memoir upon Quinine.—'On the Tangential of a Cubic,' by Mr. Cayley.—'On the Constitution of the Essential Oil of Rue,' by Mr. Williams.
- Thurs. Royal Institution, 8.—'On Heat,' by Prof. Tyndall.
- Thurs. 8.—'On the Anatomy and Natural History of the Cetaceæ,' by Dr. Knox.
- Thurs. Philological, 8.
- Thurs. Society of Antiquaries, 8.—'On the Action of Bromine on Acetic Acid,' by Messrs. Perkin and Duppa.
- Fri. Royal Institution, 8.—'On the Influence of Women on the Progress of Knowledge,' by Mr. Buckle.
- Sat. Royal Institution, 8.—'On the Chemistry of the Elements which circulate in Nature,' by Prof. Blomax.
- Sat. Asiatic, 2.

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FINE ARTS

ROYAL ACADEMY.

Lectures on Sculpture, by Prof. Westmacott, R.A.

LECTURE IV.

THE student in Sculpture cannot exercise himself too diligently in acquiring a knowledge of Form, and a facility in reproducing it correctly and readily, whether in modelling or drawing. The more extensive the artist's accomplishment in this respect, the wider, of course, will be his range of action, and the more efficient his power of giving expression to his conceptions; and the beginner in Art cannot be too early taught the importance of the habit of availing himself of every opportunity to store his mind with as large a stock of materials as possible for future application.

For this reason, among others, he will derive the greatest advantage from drawing well,—an acquirement which sculptors sometimes are disposed to undervalue, as of little comparative importance in their studies. It is enough to say, that ignorant of this, he would be precluded from all the advantages, and, I may add, the pleasures enjoyed by his fellow-students in the sister art. He could make no memoranda of accidents of composition or expression,—no notes of drapery, seen perhaps for minutes only, or of beautiful *motivi* in figures, as they may be seen resting, or walking, or otherwise occupied; all affording invaluable hints and materials to feed and nourish the artist-mind. If the sculptor is to be limited in his means of recording his observations or recollections to modelling whatever objects may strike his attention, his chances of collecting materials would indeed be circumscribed. The student should, therefore, endeavour to acquire a facility in *drawing*, not only for the advantage he will thus find in it in the interests of his art, but, if he has a real love for Art, also for the great pleasure and satisfaction he will derive from its exercise as a means of increasing his enjoyment of the beauty and endless variety of Nature—the artist's best teacher; and the time will surely arrive when he will reap the full reward of his diligence. His sketch-book should, therefore, always be at hand. It is not intended to say that every object the sculptor sees and notes well, in itself, be available for future use, but the habit early acquired of sketching whatever of character and expression may fall in his way—the "*nulla dies sine linea*" will give him confidence and manual dexterity; while his eye will be educated and accustomed to the rapid and accurate comprehension of whatever he sees. This constant practice will establish the "correct eye and the obedient hand," so priceless a possession to the artist when his employment of them is directed by good taste and sound judgment.

Assuming, then, that the student has acquired facility in representing objects correctly, he requires to be advised how this talent may be applied to the best advantage in his especial profession of sculpture. He will first have to consider the limitations under which this power is to be exercised; what objects of imitation may, in the first place, be fitting and proper in the particular branch of art he professes; and, next, the manner in which they should be represented.

It must be obvious to every one who has given any consideration to the subject, that the introduction of some objects is totally inadmissible in sculpture, while others are impossible to be represented. Others, again, which come within the sculptor's means of imitation can only properly be presented by him under certain conditions essential to the art. What scarcely can be necessary to particularize what may and what may not be admitted into our list of admissible or imitable objects. Yet, for illustration, a few of the more obvious may be mentioned. How, for instance, would it be possible for a sculptor to represent falling rain, or a flash of lightning, or a rainbow, or a transparent or semi-transparent substance, or medium, as glass, muslin, or effects of atmosphere? The student will at once see that objects such as these are utterly beyond the province and power of an art that can only deal with substantive form. The sculptor would make of them opaque masses, and thus the essential character and meaning of the

objects would be lost. There have been conventional modes adopted of representing some objects the sculptor has intended to express, but which, by the rules of his art, he could not copy from Nature,—such are the peculiar, double serrated lines found in the sculpture of the Egyptians and the scroll of the Greeks, received in both as the type or signification of water; or the object equally unlike anything in Nature sometimes placed in the hand of Jupiter, which is to typify a thunderbolt. But these emblems, or rather symbols, have nothing to do with imitation, for they resemble nothing in Nature, and, of course, the proper manner of presenting them does not come within the province of teachers in an Academy of Art. It may truly be said that a sculptor shows his talent and capability almost, if not quite, as much in the choice of his subjects as in the manner in which he treats them; and his first object should be to choose them with reference to his means of illustration.

It is an established principle in Art that what are called accessories should never be made so important as to overpower the principal feature in the design; and as the human figure is peculiarly the object of the sculptor's study, the greatest care should be exercised in not allowing anything subordinate in importance to arrest the attention, or to interfere with it as the leading subject of interest. The fault against which this observation is intended to guard you, may be committed in various ways; by the excess of quantity or details of accompaniment introduced,—either in drapery or in over-careful costume, elaborate decoration, or useless ornament. It should be borne in mind that what may be quite appropriate, in fact, or, at least, unobjectionable when seen in common life, with the scale and the presence of surrounding objects to modify its own importance, may have the effect of totally destroying the expression and value of a work of Art. Again, the artist may have avoided this error of overloading his composition, or overcrowding his accessories; but there is another fault to be equally guarded against. The greatest injury may be done to his subject by an injudicious choice of forms, quite as much as by his style of treating the accompaniments,—and to this he should pay great attention.

Assuming that the figure is the primary object by which the sculptor hopes to secure attention, and by which he intends and expects to convey and illustrate his idea, he must, of course, do all in his power to make it as effective as possible,—to make it, in fact, the rallying point and centre of interest. Now the student should always have present to his mind this patent and indisputable fact,—that, however admirably the human form may be represented in Art, however beautiful, or however successful the execution of his finished work, he can, after all, but effect an approximation to that faultless perfection in Nature which is the standard of excellence. He never can hope entirely to equal her work; and, so far as imitating the living figure, he must never forget that the most happy performance of the most gifted and accomplished artist must always fall short, far short, of his great exemplar. This is not always or equally the case with inanimate nature and with some inferior objects. There are among them some which may be so accurately copied as even to deceive the eye. A napkin, a piece of lace, a sheet, or a bundle of rags may be so rendered that it would seem as if a real napkin, or a piece of real needlework or embroidery, had been accidentally thrown on the ground or over the figure. When the mistake or deception is discovered, what is the consequence? The whole admiration is bestowed upon the clever trifling, a piece of mere mechanical handicraft,—while the really important object of interest, of course less perfectly imitating that which is imitable, is looked upon as, comparatively, a failure. So, indeed, it is; and so it must ever be, if mere imitation is to be the ground upon which Art is to be judged. It is important, then, that the student who does not desire to see his art degraded into mere copying, and the sculptor classed as a more or less clever mechanic, should carefully reflect how far he may venture safely to carry his imitation of inferior objects when they are to be merely accessory. He must not be seduced

by the satisfaction he feels from his skill and success in closely copying minute forms, when its indulgence is incompatible with higher objects; and still less must he allow himself to be intoxicated with the praise and admiration he would be likely to meet with from a certain class of critics, whose sympathies are always excited by the more material appeal to the senses. The ordinary spectator assumes that copying constitutes the merit of Art, and that the closer the imitation the more perfect is the Art; and he is charmed with that which, with a limited education in the principles and objects of Art, he can at once comprehend. The real judge of Art deprecates the mistaken application of a merely mechanical excellence, if he sees that it predominates to the sacrifice or the injury of higher objects.

Extreme care in elaborating details was one of the first indications of the decline of sculpture among the ancients. Phidias and Praxiteles treated the whole figure broadly and largely, omitting, where they could possibly interfere with breadth of treatment, all small and unnecessary parts.

It may be remarked, in passing, that over-care and attention in the expression of minor details is characteristic of two extremes in the age or progress of Art—before and after, but never during its perfection. It is first found in its earliest stage, when the artist's mind being unformed and the value of style and breadth unknown, he endeavours to effect his object of imitation by attention to minutiae. This is seen in the most ancient examples of sculpture in the small, round, shell-like knobs of curled hair in the most ancient coins, and in the statues and *reliefs* of the Selinuntine and Eginetan, and other sculpture previous to the sixth century before Christ. It then occurs again, only better done as more perfection had been attained in execution, after sculpture had reached its climax. This was owing to various causes: the deterioration of taste in the artists, or from the public having grown tired of what was before them, and requiring some new stimulus to awaken their attention. Greater care was then bestowed upon those smaller accessories which the school of Phidias had seen fit to generalize and absorb into the larger treatment which constituted their ideal of the grand style. At first, under the guidance of great artists, but little injury was done to sculpture by the innovation referred to, but when the master-mind was no longer present to control the mere workman, and the practice was carried on by less capable artists, its injurious effects became apparent in the gradual deterioration of Art.

As a general rule the productions of the best schools of Greek sculpture are remarkable for simplicity of treatment or execution, and the omission of all extraneous and accessory matter that could interfere with their effect. In contrast to this, Roman sculpture exhibits the fault of over-ornamentation and workmanship in some otherwise creditable works. In the statues of some of the Emperors, the cuirasses, helmets, greaves, and sandals are so elaborately decorated that the millinery, if it may be so termed, occupies the attention almost exclusively. We may, however, derive our best warning from later works than these; and it will be easier to impress upon the student the value of the better practice of the ancients, and the possible danger to be apprehended from a contrary treatment, by referring to some of the more celebrated productions of the sculptors who were popular in the sixteenth, seventeenth, and eighteenth centuries: artists of great power, but whose influence on sculpture, owing to their disregard of some of the true principles of the art, has been most injurious. When such names as Lorenzo Ghiberti, Botticelli, Giovanni Bologna, Bernini, and Rubens are mentioned, it cannot be said that unworthy or insignificant sculptors are brought before you. All these were eminent, and held, most deservedly, high places in Art; but the greater their reputation so much more imperative is it upon us to consider where and how they exercised a damaging influence on the art. The works of Ghiberti have already been referred to in the remarks made on the proper treatment of design in *relievo*. Apart from what was said upon them, in that respect, these works also assist in illustrating

our strictures upon the danger of overcrowding accessories, and of too great attention to minute detail. The objection does not apply to them simply as designs, but as works of sculpture. Were they pictures instead of *relievi*, the atmosphere would keep the objects in their right places; while difference of colour would give distinction to parts, and the chief figures would still predominate. But all being of an uniform colour, all being more or less really relieved, the essential conditions of sculpture are transgressed; and amidst the confusion of trees, mountains, sky, flocks and herds, the groups of figures cannot and do not hold their proper place. The works of Bernini offer the same peculiarities, in this respect, although in character of Art they widely differ from the above. This sculptor treated his materials, marble and bronze, as if they had been of the lightest and most pliant fabric; and his facility of execution was so great that he seems to have recklessly yielded to the temptation to commit every possible extravagance in execution and treatment. Unfortunately, there is no well-known work of this artist in this country to which I can easily refer you. They abound in Italy, especially in Rome, where the student may see how the effect of productions of the highest merit is injured by the extravagant action given to the figures, and by the cumbersome masses of fluttering drapery by which they are overwhelmed. A work of which Bernini himself thought highly—saying modestly, "it was the least bad of his works"—is the group in the church of St. Vittoria at Rome, known as the Ecstasy of St. Teresa. The Saint is represented in an ecstasy of devotion, falling back, as if fainting. In front, and rather above her, is a youthful angel, the cause apparently of this emotion, holding in his hand a dart, expressing, an Italian writer says, Divine Love. The same critic observes most truly, that the languor of the Saint is most expressively marked, but that the feeling might be profanely mistaken for one of extreme voluptuousness. This, however, he adds, may be more the fault of the observer than of the sculptor! The mastery of execution exhibited in this work is surprising; but the composition is most unfortunate, owing to the confusion of the drapery, to the angular forms of the masses, the want of definition of the parts of the figures, and the great importance given in this way to the accessories, to the utter destruction of the principal idea. The whole group is supported on a bed of clouds, large in mass and irregular in form, carrying so much light and shadow that the figures scarcely can command their place against it. This group is much elevated above the eye, in a small chapel, and is lighted by a window above it. The effect, it must be admitted, is extremely dramatic; but this scarcely is the quality to be desired in such a composition.

Of the faults of Roubiliac, a judgment may more easily be formed by a reference to the numerous works by this artist in England,—works, it must, at the same time, be admitted, showing great genius. He, like the eminent sculptor just named, Bernini, played with his marble as if it had been as easily manipulated as clay or wax. He indulged in the boldest projections of flying drapery, till it almost appeared detached from the figure, and in the most hazardous under-cutting and perforations wherever such "*tours de force*,"—the difficulties of which can only be understood by the practical sculptor,—could be introduced. It is impossible not to be struck with the boldness of his conception, and to admire his facility of execution; but all this detracts from the simplicity and concentrated expression so essential in sculpture, and it is upon these grounds that these productions,—having great claims upon our admiration for other qualities, upon which I shall gladly enlarge on another occasion,—are now brought to your notice. The proper effect of his design is injured by the overvalue given to the accessories. In the church of St. Severo, at Naples, are some very remarkable examples of such misapplied labour and talent. They are marble statues, life size: one represents Our Saviour lying whole length covered with a thin sheet; another is a figure of Modesty standing entirely enveloped in a veil of fine texture; a third is a figure enclosed in a net, of which the knots and meshes are so carefully carved, that

the figure may, in parts, be seen through them. The representation of figures seen through a thin covering is considered by the uninitiated as a work of equal difficulty and talent. To those who are acquainted with the processes of sculpture, it is neither the one or the other,—but a mere trick of handicraft. In case there may be any present among my hearers who may not know how this seemingly difficult and clever achievement is effected, an explanation of the process may not be entirely out of place or useless:—Instead, then, of the sculptor performing the honest operation of modelling, the desired effect may more easily and correctly—so far as imitation goes—be produced by throwing over a figure—it may be of most careless and unfinished study and surface—a real sheet, which will, of itself, and with scarcely any aid from the sculptor, fall over the subject in true and natural folds. If the cloth be wetted before it is placed over the figure, it will stick still closer to the naked form underneath; and though, so far, even less like ordinary drapery, it will appear still more astonishing to the wonder-struck spectator, who believes the very acme of artistic excellence to have been attained. Of course, the mere carving of this in marble is purely mechanical,—a work of patience, of time, and manual dexterity. The model—if it can be so considered—is cast in plaster; pointed in marble by an ordinary workman accustomed to that branch of the profession; and then carved and finished by degrees in the usual way;—and so certainly may the end be attained, that the sculptor himself, who first conceived the idea, need never touch the work with his own hand from first to last. I should scarcely have thought it worth while to refer to such productions, had we not seen how a want of knowledge and information on such subjects have operated to the prejudice of legitimate sculpture, and to the character for judgment of those who have, under mistaken notions, imagined that by patronizing mere manual dexterity they have exhibited a sympathy with really Fine Art. To return to the works that have led to this short digression.—The effect of the statue referred to, under the veil, is not suggestive of the idea of Modesty concealing itself from the eyes of the curious, but of a naked figure very much embarrassed by, and strenuously exerting herself to cast off, the thin, slimy covering in which she is enveloped. It thus fails in its true and proper expression. The spectator, indeed, scarcely thinks of this at all, for the attention is entirely absorbed by the mechanical peculiarities of the work, and the subject is altogether neutralized by the prominence given to the accessory. The same injurious effect is produced in the 'Dead Christ.' The sheet over the figure occupies all the interest; and a subject which ought to affect the spectator with the most impressive and reverential sentiment is forgotten and ignored in the notice claimed by a mere accessory so carefully studied and treated that the principal goes, comparatively, for nothing. The same remarks apply also to the third figure, and more need not be said to impress upon you the principle intended to be enforced.

It might seem prejudiced and illiberal entirely to pass over the merit of these and similar works referred to. That many of them have high merit is not disputed; and it is not intended, by any means, to undervalue careful and studious execution. It is against its excess and misapplication that our remarks are directed. The opportunity may be afforded me of reviewing the works of the sculptors of the period lately adverted to, when the better qualities they possess will be fairly and impartially considered. Here they have been cited in illustration of a dangerous pre-eminence in rendering accessories of greater moment and importance than is consistent with the best principles of design in our art.

In its relation to the figure, drapery is usually considered in the class of accessories. In the conventional language of Art, the term "drapery" is applied to all fabrics and materials which are capable of falling naturally from fixed points, or of being arranged artificially in folds, whether in connexion with the figure or represented independently, as accessory to backgrounds or otherwise.

The treatment of this exceedingly important

element in our art, especially as it is practised in modern times, when the exhibition of the naked figure must be exceptional, deserves your careful attention. The conditions to which the feelings and habits of the age bind him, oblige the sculptor to consider drapery in a very different light from that in which it was viewed by the Greek sculptors, whose general rule of representing the figure naked founded the maxim, "*Græca res est nihil velare*." As it is an essential element in design in portrait, a frequent occupation of the artist of our age, it claims all the care which skill and judgment can bestow upon it. When the sculptor is under the necessity of representing costume in detail, and all know into what difficulties artists are sometimes driven by the ignorance and bad taste of their employers, it is vain to attempt to lay down rules for his guidance. Here his figure may be well composed and be expressive in its action, but the mere fact of its being correctly dressed in our modern habiliments, without conventional treatment, almost removes it from the category of Fine Art. Upon this class of image-making, in which the dress of the figure really cannot be considered as coming within the conditions of drapery, it will not be desirable, and certainly not pleasant or profitable, to occupy our time. The management of modern costume may, however, on some future occasion, very properly be made a subject of extended remark.

Among all other nations but the Greeks, in which any garment whatever was used in connexion with the figure, the artists never stepped beyond the bare fact of its being a mere covering. It had no character, scarcely any form, and, for the most part, it fitted closely, more like a plaister than an independent and separate substance. In some instances there are not even the slightest indications of its capability of being affected by any movement of the body, or by the accidental disturbance of the wind; not a fold, nor a plait, nor a doubling can be discerned; nothing to indicate its presence but, here and there, an edge. The Egyptian sculpture exhibits the most remarkable example of this utter absence of picturesque art in this particular. In most of the statues with covering it would be impossible to detect the fact but from the form or edge shown at the bust or neck, at the ankles and the wrists. Whether the figure be standing, supported on both legs, with the arms straight down to the sides, or sitting, not a crease or bend in the dress suggests that such an accessory as dress is present. The "orlo," or line of edge, is the only evidence of the figure being covered, for it cannot be called draped. In others, where action more or less violent is exhibited, greater movement also in the detail and treatment of the dress might naturally be looked for. There are vivid representations of battles, fights, hunting expeditions, and every kind of active occupation. The King is seen rushing along in his war-chariot, hurling his spear, or drawing his bow against his foes: warriors on all sides are engaged in strife and conflict: the dead, the wounded, the prisoners, are clearly shown; but there is no corresponding character in the dresses. The tunic, fitted tight to the body of the prostrate enemy lying dead, is not more lifeless than that of the victor who is hurrying through the field, or of the impetuous hunter chasing the wild beast in the forest. Wherever dress is met with it is artless, lifeless covering, and no more. The want that was felt in this early stage of Art for some more defined mode to mark that a figure was habited in some dress or covering, necessitated, no doubt, the adoption, from another art, of an artificial mode of showing this: artificial so far, as calling in accessory means to express what Sculpture specially failed to effect. Colour was applied to those portions of the figure which were to be distinguished from the flesh. There are examples of the whole garment throughout being covered with an uniform coat of colour. Still there was no attempt whatever to represent folds, or to indicate a capability of bending in the material so treated.

The next early nation among whom Art was extensively practised, the Assyrians, afford us the same peculiarities, as though it were an established principle that clothes should not be represented as capable of any independent action or character. A

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step in advance is, however, found here in the introduction of further detail in the dress, as compared with the Egyptian treatment. It is enriched in various ways. It has fringe, tassels, precious stones, and metals indicated. But, still, there is no action, no movement. The quality of the material is suggestive rather of the hide of the elephant or the rhinoceros, but without even its capability of bending to the action of what it covers.

Persian sculpture offers some improvement on the above, far removed as this is from Nature or good Art. Still, there is some attempt at making the dress worn by a figure show its own character of movement, as it is affected by the action of the limbs underneath it. If an arm is bent, there is an appearance of crease in the sleeve. The dress, as it falls, shows falling lines, and the edges are irregular. But the art ends here. A fact is noted, but the dress gives no assistance to the design. In the archaic, or most ancient sculpture of Greece, and with this may be associated, for our present purpose, what is known as Etruscan, there is the germ of improved taste and feeling in the treatment of this accessory. Notice is taken of the power of accident over light fabrics, and the dress partakes of the movement of the figure, so far as to be disturbed from the tame falling lines of the schools before alluded to. In figures in rapid advancing motion the drapery is seen as if flying behind, and where the edges occur they are indented and zig-zagged. It is true this is exhibited in a most mannered and primitive fashion. The indented edges correspond with the utmost regularity, and opposite sides appear as if they would fit into each other; but, still, it has a certain quality of character, and does not, as in the Egyptian examples, adhere closely to the figure without fold or plait.

The Greeks, endowed with a sensibility to beauty, in all its forms, beyond any other nation with which we are acquainted, had no sooner stepped beyond the threshold of Art, and freed themselves from the trammels of prescription, than they idealized and elevated the human form to the highest standard of beauty. The images of the Gods, as has before been shown, were no longer to be rude objects of repulsive, or, at least, inexpressive form. This principle was carried out in all things pertaining to Art-representation; and it will be seen, in studying the productions of those artists, how entirely and consistently they adopted it into all their sculpture. Thus, with reference to our subject, they felt that what had hitherto been accepted as a mere senseless accessory might be elevated into a means of giving character independently,—that a dress, or covering, need not, as it had done, encumber, but might be made to assist; and thus, with them, dress took a positive rank, and became Drapery.

That this is the case may be observed in the various monuments of this great school of artists, which time has spared for our instruction. We have seen how greatly the finest sculptured forms of the human figure have been aided, and their beauty made more striking and effective, by the judicious treatment of that which, among nations more sparingly endowed with the Art-feeling, was formerly rather a means of concealing the figure; and how much has been gained to Art by contrasts of lines and by the relief of masses, owing to the skilful arrangement of the folds, and by the careful casting of a mantle, a tunic, or even a scrap of cloak.

The Greeks have indeed made drapery itself an independent means of expression, and by their mode of treatment the accessory has been raised to the dignity of a principal; and yet so skilfully and so well ordered as not to injure that which should always predominate. The movement and character of the drapery frequently convey as vivid an impression of the action of the figure as if we had the entire figure itself before us.

The Greeks seem to have had a most just estimate of the value and place every element in Art should occupy. They treated drapery truthfully, but, as was the case with the hair, conventionally. Whatever they did in imitative art was perfect and excellent of its kind; but the perfection to which we know they were capable of carrying their imitation never led them into the

error, too common in later schools, of mistaking its legitimate object. They used all the executive and technical power they could attain to advance higher æsthetic aims; whereas, at later periods, there has frequently been too full a satisfaction felt at overcoming difficulties of execution, in close and minute imitation, as an end and not a means. Thus, in the best Greek sculpture the casting and arrangement of drapery leaves nothing to be desired by any one who really understands Art; and, moreover, its treatment is as happy, as regards general imitation, as it is true in its composition. The heavy and ample volume in the folds of the thicker and coarser material always marks correctly the true character of the sort of drapery chosen; while in lighter substances the small and complicated parts, the short folds, and the angular "eyes" exhibit, unmistakably, the general characteristics proper to the fabric. But, although no one can mistake it for anything else but drapery, yet the attention is not arrested, or our ingenuity taxed, or the interest in a work of high Art disturbed by the consideration whether it is intended to represent silk, or muslin, or satin, or cloth, or any other peculiar manufacture. Such varieties of surface as are indicated are employed to aid the whole effect of the work by contrasts; not to occupy distinct attention, and to challenge criticism as to the truthfulness of the representation of so secondary a matter. We cannot conceive of the Greek sculptor that he could feel pride in being a mere copier of anything; though, within the just limits referred to, as assisting in the completion of his idea or subject he has left sufficient evidence that any inferiority in this respect, where it occurs, is not to be attributed to want of power. Nay, so far from this being the case, there is the testimony of ancient writers that the greatest sculptors sometimes amused themselves by executing with the utmost care works of extreme minuteness.

Drapery may be made a grand element in composition, especially in extended design. By its judicious arrangement parts that might otherwise appear insulated and disunited may be agreeably connected. Figures in *rilievo*, for instance, requiring for their action as well as for their individual expression to occupy distinct spaces, may be linked together by means of well-adjusted lines of drapery. Their own importance would not be in any degree diminished by this accessorial addition, while the spotty effect which detached figures might have would be hereby agreeably remedied, and, at the same time, the drapery itself be made to contribute to the expression of the subject. Again, its value is not seen only in filling in and removing any appearance of baldness, in space, but it may be of immense assistance also in producing *chiar-oscuro*. From its nature, forms may be given it that no other accessory could so properly receive; and every gradation of shadow-colour may be contrived, by a skilful arrangement of depths and flatnesses of surface, to insure effect to other portions of the work. It may be made most useful also in enabling the sculptor to vary the lines of his composition, without interference with the main agents of the design,—figures, for instance, which may have to be treated under some strict arrangement,—thus, at one time giving breadth, at another breaking up what might be over-large masses.

The judicious sculptor will always be careful to select the character of drapery that is appropriate to his subject. The utmost attention should be bestowed in uniting it to the sentiment intended to be expressed. Phidias would not have draped the majestic Juno or the severe Minerva in the light vestment fitted for a Hebe or the Graces; nor would the stately Jupiter of Elis have struck his worshippers with awe had he been represented in the garb befitting the agile Mercury or the joyous Bacchus. The age, the occupation, the character of the figure to be draped should influence the artist in the choice of forms, in the amplitude and in the quality of the masses, as well as in the technical treatment—that is, the texture—of the accessory. Without this study his work will not only be deficient in harmony, but its expression will be weakened.

These few general observations on drapery, as an accessory, will be sufficient for the present,—as

it is specially in this point of view that it has been our purpose to consider it on this occasion. The place it holds in modern Art gives it a claim to our best attention, even as a principal object of study; and at some future opportunity we may enter at some length into its examination.

As I have not been able to arrange to deliver more than four Lectures this season, I have considered what would be the best heads or subjects to choose as opening discourses, or introductions to matter to be more fully discussed, it may be, at some future opportunity.

The first that naturally suggested itself was the object and purpose of Art, and the motives by which the young artist should be influenced when he determines to devote himself to his profession. It was my wish to show that the higher his aim the better would be his art; and that this aim should be not merely the endeavour to please a patron and find a market for his productions, but to improve the taste of the public by presenting to them works exhibiting expressive subjects, intelligible to their capacities, and under agreeable and refined forms. It was my ambition to impress upon the student that Art is a mission; and that, if rightly exercised, it is capable of improving and elevating those among whom it is practised; but that, if used for low and vulgar purposes, addressing the grosser senses instead of appealing to the hearts and intelligence of a people, it is a sure and easy means of corruption. And I besought my hearers to remember that an artist might, by the way in which he used the gift that is in him, take rank among the world's benefactors or otherwise.

The manner in which this was received gave me ground to believe you felt there was truth in what was said, and that it might lead some of you to reflect upon the great importance of the subject.

There was no attempt to pass over the difficulties that must beset the sculptor of modern times; practising his art under the depressing circumstances of want of knowledge, or taste, or feeling for Art in those whose position should make them its protectors and promoters; and of the conditions arising out of modern feelings with regard to certain modes of representation which seem to belong to our art especially. You will at once understand that this refers to the objection felt among us to the representation of the undraped figure, so favourite a study of the sculptor who, contemplating it with a professional eye, recognizes in it the most perfect work of nature. Nor was there any disposition to forget or ignore the necessity of finding a livelihood in a sculptor's calling. All these points were referred to, but you were still urged not to let the difficulties deter you from endeavouring to raise your art, and to secure for yourselves the character of real artists.

A general review was then taken of the great excellence of the sculpture of the ancient Greeks of a certain period; and its value to you as a means of study was earnestly recommended.

The antiquarian history of the art was not entered upon, for reasons then explained,—though the interest and value of its study was suggested to those who could spare time for it from the more imperative labour of attending the schools. Our observations were rather limited to practical questions. It was an especial object to impress upon you that, important as is the study of ancient sculpture, you should remember the antique is but a study, and that you should not mistake the means for the end. The object of making you well acquainted with the excellence of the ancient examples is to enable you to produce original conceptions not precisely under the forms found in Greek statues, but by the application of the principles that influenced Greek Art. Indeed you were earnestly advised not to go on, as had too long been done, adopting and constantly repeating subjects found in classical dictionaries, and copying bits of Greek statues for their illustration; but to learn to think for yourselves, and endeavour to find subjects that should come home to the sympathies and feelings of your own age and your own public; and to present these under such forms as should, by degrees, educate the people in what they so much require—the knowledge of, and feeling for, the truly Beautiful.

As we proceeded, more particular observations were made upon what was meant by Beauty; and upon character, fitness, and selection of Form. One discourse was occupied in showing the different modes of treatment adapted to single figures and groups in the round. Another, to that of *rilievo* in its various kinds and classes. The last of the series has been dedicated to the management of accessories. Upon all these subjects I have refrained from what might have appeared presumptuous in me,—namely, laying down anything like dogmatic teaching. I have done my best to convey to you my own impressions, after many years' reflection, upon what seem to have been the principles which led to the greatness and excellence of Greek sculpture, and the causes, on the other hand, which induced the decline and fall of the art. In order that you might have the same means of judging as myself, it has been my endeavour to refer to well-known works in support of the positions and opinions advanced, and where it could be done to exhibit illustrations.

Collateral subjects have incidentally been touched upon:—such as the mode of treatment proper to different materials, as marble or metal; some remarks on the bronze of the ancients; on the conditions to be observed with respect to the position, situation, and the size of works; and similar matters of interest to the sculptor.

I must, at the risk of repetition, again advert to the subject of the antique, in order that I may make clear the great ultimate object I have in view in undertaking the duties of the office I now hold. Though great stress has been laid on the value of the study of the ancient sculpture of the best schools, I shall have been misunderstood if it is supposed my aim has only been to show how the student may become a good academical artist; as if that were the end and sole object of all his study. I have, on the contrary, desired throughout to impress upon him that this is only a means to an end. The history of our art should be his warning here. I have wished to show that the repetition of mere classical and academical sculpture in modern days, even when practised by sculptors of the highest talent, has uniformly failed to establish a hold on the popular feeling, and to maintain its ground for any long period. As Art, there has been no indisposition to admit that there has been much in it that was excellent, as is seen in many works still existing, by the best artists of Italy and France—from Michael Angelo, Sansovino, and others, downwards. But still the fact of its failure is undeniable, and there must, of course, be some cogent reason for the comparatively little interest that is felt in it. May it not have been because, not being real, but artificial, in its origin, it did not reach or appeal to general sympathy,—the popular feeling could not be warmed to it? It is, therefore, a subject deserving attention, whether it might not be possible to establish a school of Sculpture—pure, and simple, and expressive—which might touch modern sympathies, and attract the attention and the liking of the public. The refined scholar and connoisseur, and lover of classical poetry and imagery, might still be gratified with works which might occasionally be produced in illustration of ancient Greek subjects. But there are many who, from habit and feeling, have no sympathy with the usual mode of presenting classical sculpture, or whose education may not have prepared them to understand its subjects, who still are capable of being affected and improved by seeing subjects of which they can comprehend the meaning presented under beautiful forms. Even the most familiar need not be vulgar; nor does their treatment involve the necessity of low and common forms or bad taste. Genius and refined feeling can elevate the commonest subject, as may be seen in that most simple one of a Boy taking a Thorn out of his Foot,—one out of many ancient works of the kind; and modern sculpture has, we know, successfully treated others of the same class. This may be carried still further in the illustration of subjects requiring deeper reflection in the artist, and capable, at the same time, of awakening corresponding sentiments in the people. It has already been effected once, and at a period in the

world's history remote from classical feelings and classical associations, and when the artists had not the advantages of being acquainted with the masterpieces of the Greek schools to direct their studies and improve their knowledge of form. I allude, of course, to the Revival and Renaissance in the thirteenth and fourteenth centuries,—when earnest feeling threw into rude and untaught Art a quantity of expression that we in vain look for, in an equal degree, in any school of sculpture of any age. Why should not that which has been, again be? And, why should it not be effected by our own artists? Little more than half-a-century ago, England scarcely dared to count a sculptor. Roubiliac, Rysbach, Schumacher, and many others, all foreigners, were alone thought worthy to be employed, and native aspirations were depressed for want of encouragement. Banks, Flaxman, Bacon, Nolkeins, and others, at length indicated the national capability of taking our place in the republic of Art, and have left works which take high and honourable place amongst the productions of modern sculpture. Why, then, it may be asked, should not earnest and well-directed genius again originate, in our time, new forms of thought that may have their illustration in consistent forms of beauty, adapted to the spirit of the age?

FINE-ART Gossip.—Messrs. Colnaghi have on view, at the French Gallery, Pall Mall, Winterhalter's picture of the Empress Eugénie and her Ladies of Honour, the lithograph of which, by Léon Noël, is hung up opposite it for comparison, in company with Mr. Barker's portrait picture of The Leaving Kars, at which subject the gorge begins to rise; and the court painter's portrait of the Princess Royal,—the engraving of which we last week noticed,—not to forget a too minute photograph of the Bridesmaids at the Royal Marriage—the lesser stars that shone around the lost Pleiad of England. The picture of the Empress, which was exhibited in Paris,—without approaching poetic, thoughtful, or ideal Art,—is an ingenious management of the inevitable conventions of portrait painting. The Empress, who proves herself to be Empress by the simple arrangement of holding her neck stiff and her head high, implying dignity, and the knowledge of it, is seated in a wooded garden, surrounded by a ring of ladies,—some middle-aged, as foils, some plain, as neutral tints to heighten her own Spanish beauty, and some pretty, to serve as contrasts:—the prettiness being zealously toned down or put in profile. One lady trails, becomingly, a large bonnet with a veil that sweeps the spongy green velvet of the grass; another hands a drawing, that nobody else seems to remark or want; a third stoops, with the playful nymph deportment, to a great jumble of coloured flowers in the foreground, forming the base of the conventional pyramid of which the Empress, with her calmly sorrowful face, is the crown and apex. Pink and black lace and shot silks of subdued colours, with a broad, dark, dim greenness of leaves behind, make a pleasant court picture, of which the lithograph is a clever, but rather blunted and not always accurate, version. As for the photograph of the fair maidens,—Stanley, Clinton, Villiers, Molyneux, Hamilton, and Murray,—we can only say that it brings pleasant recollections of the Scotch Queens.—Five Marys.—

"There was Mary Beaton,
And Mary Seton,
And Mary Carmichael, and me."

It forms a pretty epitome and average of the aristocratic beauty of England in 1858.

Mr. Bailey, the father of English sculpture, is completing a full-length of Turner for the next Academy. How that loose-dressed, strange genius will look in stone, after our straight-nosed Greeks, is an interesting problem. Some record of this kind is much wanted for Turner. The best sketch of him we know is Count d'Orsay's clever drawing of him at some *souirée*, with a tea-cup in his hand. Turner had a mellow face, such as of one who loved his unbranded sherry. His eye—usually an abstracted dark-lantern eye—could turn on at times in a full blaze, as dark lanterns do.

The spirited publisher who commissioned Mr.

Landseer to engrave Mdlle. Rosa Bonheur's 'Horse Fair' has already entered into arrangements with Mr. Blanchard—well known to bright Paris and dark London by his clever engraving of Meissonier's interesting picture 'Les Bons Amis'—to engrave Mr. Frith's 'Epsom Race Course.' Such are the first artistic fruits of the alliance of the two old enemies. We hope to see more English pictures engraved by Frenchmen, and more French pictures engraved by Englishmen,—for, as Schiller says, the tender and the strong uniting form the real union of Art. We have both much to learn. The colour of the one is too lurid, the other too garish; the one is too sketchy, and the other too flat. We both want that plastic rounding, shaping, and modelling of the Old Masters,—the patient disregard of time of the patriarch Titian, the robust athleticism of toil that Michael Angelo displayed. Of the dull eclectic grace of Sasso Ferrato we have enough.

We have been shown some photographic miniatures coloured by M. Manisou, a Parisian artist, after a new process. Their transparency closely resembles that of miniature paintings,—and we are told that they are not liable to fade by atmospheric changes.

We were glad to see that at the Court of Common Council last week it was unanimously agreed that a bust of General Havelock should be placed in the Guildhall. The aldermen described the dead hero as "a great linguist and a good Christian,"—a concatenation not very inferential. It is pretty enough to see peaceful commerce acknowledging the religion and the justice of honourable war. Surely, never since Wolfe or Moore has an English leader earned so rapid a fame. We lament that a sorrowing nation has to place the laurel crown so lately given upon the coffin instead of on the head.

A fine picture (so far as we can decipher the flourishes of M. Jules Janin) has just been added to the collection of works of Art in the *Théâtre Français*, from the easel of M. Ingres,—the subject of which is the somewhat apocryphal *tête-à-tête* breakfast of Molière and *Le Grand Monarque*. The same incident has been dramatized for the same theatre.

The German papers contain an advertisement of the Imperial Academy of Arts, making known the theft, from its gallery, of a valuable picture, by Adrian Ostade, and warning collectors not to buy the same when offered for sale. The picture (about 9½ inches broad, and 12½ inches high) is known by the name of 'Der Zeitungleser' (the Newspaper-reader), and represents two Dutch peasants, the elder of whom reads to the younger from a newspaper. In the left-hand corner of the bottom of the picture the name of the painter "A. Ostade," and the year "1665" are to be read. The value of the picture is estimated by the Academy from 5,000 to 6,000 florins, convention money.

MUSIC AND THE DRAMA

ST. MARTIN'S HALL.—Handel's 'ISRAEL IN EGYPT' will be performed on WEDNESDAY, March 17, under the direction of Mr. JOHN HULLAH. Principal Vocal Performers: Miss Banks, Miss F. Rowland, Miss Palmer, Mr. G. Perren, Mr. Sautley, and Mr. Thomas.—Tickets, 1s, 2s, 6d.; Stalls, 5s. At half-past Seven.

ST. MARTIN'S HALL.—ORCHESTRAL CONCERTS, under the direction of Mr. JOHN HULLAH.—FIFTH CONCERT (Series of Six). TUESDAY, March 16, at Eight precisely. Part I. Overture, 'Nadades,' Sterndale Bennett; Aria, 'Frische spanisch in die!' (Matrimonio Segreto), Cimarra, Mr. Seymour; Concerto, in B Flat, Op. 56, Mozart, bassoon, Mr. Hauser (first performance in England); Scena, 'Infelice' (Posthumous Works, No. 23), Mendelssohn; Madame Borchardt; Symphony, in A the Italian, Mendelssohn. Part II. Triumphant March (from the tragedy, 'Tartarus'), Beethoven; Aria, 'Parto ma tu ben mio' (Clemenza di Tito), Mozart; Miss Mesent; Clarinet Obligato, Mr. Maycock; Grand Rondo, in E Flat, Mendelssohn; Pianoforte, Miss Freith (her first appearance); Terzetto, 'L'Addio,' Curschman, Madame Borchardt, Miss Mesent, and Mr. Seymour; Overture, 'Der Freischütz,' Weber. At the Sixth and Last Concert of the Present Series, on Tuesday, March 30, will be performed, in approximate chronological order, a Selection from the Works of Beethoven, ending with 'The Choral Symphony,' in which the members of Mr. Hullah's First Upper School will take part.—Tickets—Stalls, 5s.; Galleries, 2s. 6d.; Area, 1s.

MR. BRINLEY RICHARDS'S SECOND CONCERT OF CLASSICAL PIANOFORTE MUSIC will take place on WEDNESDAY EVENING, March 24, on which occasion Miss Arbuckle will perform a Prelude and Fugue by Bach, and with Mr. Brinley Richards, Mendelssohn's Duet, Op. 52. Particulars will be duly announced.—Tickets, 7s. to be had at Cramer's and at Chappell's.

EXETER HALL.—Handel's 'Samson.'—This is the Handel time,—and we felt yesterday week, on

the revival of this grand Oratorio, how much there is still unsaid on the exhaustless subject of the mighty man's works. Points are now brought out year by year, owing to the increasing force and finish of our performances, which no one seems to have troubled himself to remark fifty years ago.

For instance, the admirable declamation and singing of Mr. Sims Reeves, who worked out every note of the principal part (as it stands), made us feel the hazardous nature of certain portions of the text as we never felt it before. Language so rough and so grotesque, as is in certain of Milton's dialogue stupidly cemented together by Newburgh Hamilton, strikes the ear as singular, coming from the blind musician-poet, till its original place and occupation are considered. The scenes of "Samson Agonistes" were never dreamed for music. Who could be so loftily, so harmoniously lyrical as the writer of "L'Allegro"? Yet that most delicious of masques, the "Comus," filled with verse expressly calculated for the accompaniment of the other "blest Syren," "voice," contains (as we had occasion not long ago to point out) passages so knotty, argumentative, didactic, as clearly to mark out that which should be delivered but should not be "set"—that which might be sung. To sift and settle this was, perhaps, beneath Handel's care,—perhaps it was above the connoisseurship of the time; doubtless it was beyond Hamilton's power. At all events, nothing can be more tasteless than the patchwork in which are brought together some of Milton's asperities—some of Milton's most exquisite poetry and such Arcadian trash as—

With plaintive notes and amorous moan,
Thus coos the turtle left alone.

—The sequence, again, of the words is no less singular than their selection.—How is the introduction of the chorus,

Then round about the starry throne,
to be explained?—how,—at the departure of the deliverer of "Israel" to his self-immolation in the temple of *Dagon*,—the introduction of those stately but dreamy words?

Thus when the sun from his watery bed,
All curtained with a cloudy red,
Pillows his chin upon an Orient wave.

The air is one of Handel's most delicious airs; but is it in due place and position, save as affording mere ear-contrast? Surely not. The royal prodigality and carelessness of the "Giant," however, is shown yet more remarkably as the Oratorio nears its close. Nothing in music can be truer, more enterprising, more new than the barbaric choruses "Great *Dagon*" and "Hear us, our God." Where is there "Requiem" which can outdo the lament "Ye sons of Israel," the pompous dead march, and the burial chorus?—where an apotheosis comparable to "Let the bright Seraphim" (stupidly called "a vulgar song" by his Handelian Majesty George the Third), followed by that most brilliant of final choruses "Let their celestial concerts"?—Yet as if these were not enough, and all that was demanded to close the tragedy sufficiently, Handel permitted or required that the march of the catastrophe should be broken for the sake of *Manoah's* sweet and tranquil air about "paternal love." Such discrepancies as these at once show the towering genius of the composer who dared to disregard them, and place him utterly beyond the ken and the pale of the motive-hunters,—of the critics by line and plummet.—The musical wealth, variety, and grandeur of "Samson" were never so present to us as yesterday week; yet never did we so clearly feel all that is rude, inconsistent, and difficult which is comprehended in the Oratorio.

This brings us back to the performance, which was admirable. Too high credit, we repeat, cannot be given to Mr. Sims Reeves for having grasped the whole character of *Samson* with such pathetic dignity and colossal force that its incongruities of detail are overlooked. Finer singing and declamation have never been heard in a sacred orchestra than his rendering of "Total Eclipse,"—of that tremendous *bravura*, "Why does the God of Israel sleep?"—than his oburgations of *Dalila* (a portion of the Oratorio which seems particularly enjoyed by the unmarried section of the performers),—and his share in the admirable duett, "Go, baffled coward!"—the huge defiance of which, not ill seconded by Mr. Weiss as *Harapha* the Philistine, won an *encore*.—Miss Dolby was the *Micah*; in

good voice.—Madame Rüdersdorff was the *soprano*; her hypocritical scene as *Dalila* was given better than her first and last brilliant airs, though "Let the bright Seraphim" was *encored*.—Mr. Santley's singing of *Manoah's* irrelevant song in the last part, above referred to, was so excellent as thoroughly to merit its *encore*.

MR. ELLA'S MUSICAL UNION SOIRÉES.—Schubert's Pianoforte Music occupies a singular position. His ideas are noble; his treatment of them is unborrowed, though possibly tintured by influences caught in Beethoven's neighbourhood. Yet there is hardly one of his *Sonatas* which we could hear through twice, however interesting it be to play parts of them. Even in his Op. 53, one of the finest of a large collection before us, the verbosity is so great, the triviality of certain passages so disappointing, as to place it in the category of incomplete works. On the other hand, Schubert's Duett-Marches—which we may announce as in republication by MM. Schott & Co.—are treasures, not to be surpassed for stirring fancy, bold harmony, and delicious melody. The *rondo*, for four hands, Op. 10, which was played by Mr. Lindsay Sloper and Herr Pauer on Tuesday last, is well worth a trial,—not so well worth a repetition. The theme is elegantly melodious; but the treatment is too monotonous. The first phrase dings in the ear; all that follows cloy it.—Onslow's stringed Quintett in F minor, another item in the programme, was far more interesting. The work is a notable one; the *andante* (very well played by MM. Sainton, Goffrie, Scheurs, Paque, and Piatti) is one of the most luscious and graceful slow movements in being; the *finale* is full of a lurid fire such as was rarely enkindled in the music of the Anglo-Auvergnat composer.

DRURY LANE.—A pleasant comedy of intrigue, by Mr. Stirling Coyne, was produced on Monday; it is in three acts, and entitled "The Love-Knot." The heroine, by whom the knot is worn, and in whose favour the perplexities of the scene are invented, is the daughter of a proscribed Jacobite, compelled to find refuge from political storms in a milliner's shop. Her retreat is discovered by a rake, Mr. Wormley (Mr. Kinloch), who demands her in marriage as the price of his secrecy. Two gallants, one old and the other young, also pursue her—namely, Lord George Lavender (Mr. Roxby), and Sir Cresus Harbottle (Mr. Tilbury),—the former depending on his rank, and the latter on his wealth. All this while, however, the little vixen, Marion Leeson (Miss M. Oliver), is privately married to M. Bernard (Mr. Leigh Murray), a fashionable hairdresser, who finds it necessary to interfere for her protection continually, and is taken into the confidence of all parties. Lord George and Sir Cresus are married; and their partners, one a fine lady, and the other originally an oyster-girl, are played off against their husbands by the clever and indefatigable Bernard. By his contrivance the latter are conveyed in the milliner's presses to a tavern at Kensington, where, instead of Marion, they come into contact with their wives in the dark, and are ultimately compelled to sacrifice to their jealousy by means of a supper. Marion is at the inn also, and to escape from the importunities of Wormley assumes the dress and duties of the barmaid. Meantime, Bernard is busy in contrivances for the benefit of Marion, and procures her pardon from the Secretary of State. He may now declare himself without reserve, and announces that he is a Marquis, who having been ruined by the Mississippi scheme had contrived to make a new fortune by hair-dressing. Mr. Leigh Murray had in such a part one that exactly suited his talent, and his vivacity kept the business of the scene in motion. The performance will assist his reputation.

OLYMPIC.—"Ticklish Times" is the title of a new farce, by Mr. J. M. Morton, produced on Monday, and which serves as a vehicle for some allusions to the political difficulties of the present day. Mr. Griggs, of Weymouth, is the hero, who in the person of Mr. Robson is thrown into a state of frenzy by the circumstance of Sir William Ramsay, a Jacobite, having found during his absence a

refuge in his house, and been permitted by Mrs. Griggs to pass for her husband. Mr. Griggs suffers from his nervous irritability, and cannot endure an attempt to whisper the secret into his ear; the consequence is, that he is almost maddened by the mystification of which he is necessarily the victim. The author has not been very careful to render the situation altogether probable; but has rather depended on exaggeration and extravagance.

ADELPHI.—The humblest form of drama may be elevated by an artistic treatment. On Wednesday, Mr. Charles Selby produced "a protean sketch," under the title of "An Hour in Seville," in which Mrs. Barney Williams supports eight parts, that in structure and effect is superior to any piece yet contrived for the peculiar species of display intended. A regular story runs through the series of assumptions, which serves to connect them by means of a common interest; and they are so skilfully constructed as to be uncommonly effective. The purpose of the lady, in assuming so many characters, is to win back a fugitive lover, and frighten him out of his travelling propensities. By the aid of the landlord of the hotel and the groom of the gentleman, she is enabled to practise upon him in the characters of a West-End deprecator of Spanish customs,—a Hampshire lass, who is terrified by all she has heard and seen,—an Italian *prima donna*, superbly dressed, who involves him in a threatened duel with the French Count, her husband,—a character also impersonated by Mrs. Williams, and hit off to the life,—a Spanish Ballerina, likewise magnificently attired, and armed with a glittering stiletto to defend herself from the hero's amorous advances,—an Andalusian Matador, her husband, whose fury is scarcely to be restrained; and is so finely acted as to excite unusual admiration,—and, finally, a "Yankee Gal," the servant of Miss Constantia Plittlerly, who succeeds in exciting in the hero a determination to return to her forsaken mistress. Mrs. Williams displays in this series of characters qualities to which she has not hitherto accustomed us,—a finished elocution and a tragic grandeur which took the audience by surprise.

MUSICAL AND DRAMATIC GOSSIP.—M. Fétis, always self-important, often sensible as a writer, is just now communicating to the *Gazette Musicale* a series of papers on the present unsatisfactory state of music which deserves attention, though the remarks do not apply to England's wants and necessities,—though they do not embrace the compensations and counterbalances that could be enumerated; and though they ignore the fact that great periods of creation must always be followed by pause in invention; and that to despair because Mozarts and Beethovens do not succeed one another as rapidly as flowers in a garden is unphilosophical. Nevertheless, the decay of many important establishments, such as music-schools, ecclesiastical choirs, &c., is a bad sign; and remedies are worth considering.—We have our own dilemma in England, but it is of another quality. This lies in the mixture of impatience on the side of those who make music,—sluggishness in those who receive it,—and capricious disproportion of remuneration to labour. In the last spite of Fortune, literary men share with musicians; but many a worthy poet, or essayist, or antiquary, who can hardly gain "the salt" which savours his bread, cannot avoid, supposing him to be worthy, making or taking a position; and position, with men of honour and conscience, be they ever so necessitous, is, of its kind, pay.—There is something only weakly analogous to this in the world of music.—Take, for instance, the case of the best player of certain instruments in an orchestra—the bassoon (to illustrate). The hours of a life and the brains of a man must go to make a first bassoon-player. There must be command over a difficult instrument and the knowledge of music in all styles and all humours—wanting which no leader of a detachment in an orchestra is "up to his work." Well, then (to exhaust the example) take the second bassoon-player, who is essential to every orchestra. How is such a man to live?—save by mixing up so many other things with the practice of his instrument that time for

improvement is almost out of the question, and that prolonged rehearsal becomes a tyranny and an evil! Such a man's lot, in comparison with that of a fifth-rate singer, looks intolerable in the amount of pittance paid for drudgery which it exhibits.—Till anomalies like these can be, to some degree, rectified, the supply of instrumentalists will always be incomplete; and the few whom we possess will be compelled, for bread's sake, to overwork themselves in a hurry—will not merely lose their edge of enjoyment and their warmth of sympathy in their work (without which there is no Art), but must of necessity be unable to present the music set before the public with due care and delicacy.—It would be satisfactory could any one see his way to a remedy of this grievance; but the regulation of prices has been always among the puzzles of political economy, and seems in the case stated peculiarly difficult. Thus much (not to be tedious) on one of the obstacles in the way of musical progress in this country. To others we may advert in future pages.

Among the names of the professors put forward as endeavouring to make a real Society out of the wrecks of the so-called *New Philharmonic Society*, we hear mentioned those of Messrs. H. Smart, F. Mori, and G. Macfarren; and, further, that several of the best resident foreign artists have been solicited to join the scheme. Without some co-operation, such as shall represent the great principle that Art is of no country, the undertaking will hardly take a deep root. With such comradeship, there is much to be done: difficult as it, has become in these days to cater for an English public, especially for instrumental concerts. We hope that all concerned will see the necessity of dealing with the orchestra liberally,—not merely as to numbers, but as to pay. Let the interest of our players (in both senses of the word) be enlisted; let the power of rehearsal be enlarged to the utmost possible limit. We are satisfied that this is of more vital consequence than a cheapness of subscription, which can only be maintained by pinching *ripient*,—by expecting the *coro di bassetto* to play for sixpence, and the cymbals—for love!

Our chamber-musicians are beginning to be busy; among the earliest, Mr. Brinley Richards, whose selection of music for his first *Soirée*, on Wednesday, was capital, including Clementi's 'Didone' *Sonata*. The *Sonata* which precedes it in the set—one in D minor—is a little less worthy of attention.—We perceive that Mr. Trust, our excellent professor of the harp, is about to give some performances devoted to his too-much neglected instrument.—Miss Goddard announces a second series of *Soirées* at Willis's Rooms.

Among the engagements for the Birmingham Festival, those of Madame Novello, Mr. Sims Reeves, and Signor Belletti, we believe, may be announced as certain. Let us hope that the Committee, who are intending, it is said, this year to pay great attention to the evening concerts, will give some competent instrumental player "a turn." How differently are matters managed in England and in Germany! At the Birmingham Festival we are to have four oratorios and three full performances of concert-music,—at one of the latter, it is said, to comprise 'Acis and Galatea,' a work equivalent to an oratorio.—At Cologne, where the Whitsuntide Festival is to be invested with more than ordinary solemnity in the restored Gürzenich Hall, the principal musical works named are merely Herr Ferdinand Hiller's new Oratorio, 'Saul,'—two acts of the 'Armida' of Gluck,—the 'Loreley' finale of Mendelssohn,—and the *Sinfonia Eroica* of Beethoven.

We understand that Mr. Walter Bolton, who went out of England a baritone, and who has lifted up his voice under an Italian professor into the tenor register, is about to return to this country, to work out his professional career.

A new series of *Operatic and Promenade Concerts*, under the direction of Mr. Leigh Smith, commenced at St. Martin's Hall on Monday last.

'Le Retour du Mari,' a new four-act play by M. Uchard, author of 'La Fiammina,' has been produced at the *Théâtre Français* with little success. M. Janin adds in his *feuilleton* that the piece was singularly poorly played.

A new drama, by M. Bourcicault, called 'Jessie Brown,' founded on the events of the late Indian campaign, has been just produced at *Wallack's Theatre*, New York. The dramatist in this personates *Nana Sahib*.—We continue to receive singular musical news from America,—in nothing more singular than the accounts in the *New York Musical Review* of what passes in London. It is new to us to be told that Mr. Sims Reeves had no part in the musical festivities at the Princess Royal's wedding (State-concert included). It is newer still to learn that "the principal part of the so-called State-concert consisted of Wagner's bridal music from his opera 'Lohengrin.'" It is newest of all, in an obituary paragraph concerning Lablache, to read that "about his abilities as an actor very little can be said." No teaching at all is better than such teaching as this,—the incorrectness of which is so gratuitous as almost to resemble wilful misrepresentation.

Feeling the importance to music in Great Britain of every local society which is capable of giving creditable performances on its own resources, we acknowledge with pleasure a communication from St. Rule's town, announcing that on the 1st of this month the *Aberdeen Musical Association* was strong enough to open its season by a performance of Mendelssohn's 'Lobgesang.' The same composition, we perceive, is selected for the concert of Thursday week, by which the *St. James's Hall* is to be opened.

MISCELLANEA

Australian Exploration.—We have been kindly favoured with the following interesting extracts from a letter written by Capt. Freeling, Surveyor-General at Adelaide, to his friends in England.—

"Adelaide, October 23, 1857.
"My dear * * .—You know from ———'s letter that the cause of my silence has been an absence on an exploring expedition to the north, from which I have now returned in health and safety. Had the expectations of the people about a navigable inland sea been fulfilled, the expedition would not have been without risk, as open boat sailing on unknown waters would, of course, be an anxious business. As it has turned out, however, there was no water on which a boat would float, and therefore my trip was barren of result and the cause of much disappointment, both to myself and the people of Adelaide, who had believed there was a magnificent country to the north of them, the occupation of which would bring untold wealth into their coffers. I was away more than two months, and during that time must have travelled 1,000 miles, and I verily believe that there is no other country in the world where so much barren land exists in a similar space: it is really wonderful to see the masses of stone which lie on the hills and plains as on a newly macadamized road, as well as the absence of grass in places where the stones are not so thickly spread; but all this barrenness may easily be accounted for by the fact that but little rain falls to promote fertility. Occasionally, as in March of this year, an extraordinary rain-fall occurs; then the creeks, which are for years together dry, pour down an amazing volume of water, flooding the lands in their neighbourhood and eventually discharging themselves over a vast slightly hollowed plain, which then has all the appearance of a large inland sea. Test it, however, as I did by walking three miles into it, and you then see its true character, and are able to state positively that the summer heats will not have continued long before the whole is evaporated. I passed through much picturesque country. The hills were in places very bold and rocky, and as the winter was but just passing away, there was a certain appearance of verdure about them in places; this, however, even thus early in the year, was rapidly changing under the sun's heat. During the latter part of our upward journey, we were accompanied by some very unsophisticated natives, not particularly prepossessing in appearance or manners, but from whom we managed to get some useful information about the country. The only time the quiet and propriety of the camp was disturbed was one night when one of the men

took to beating his lubra (wife), in a most unmerciful manner apparently, judging from the shrieks that proceeded from the wurley, but it is ill meddling between man and wife, so they were allowed to fight it out, and the next morning the young lady appeared none the worse and detailed the fight with great good humour.

"HENRY FREELING."

Rogers's Italy.—The following lines are copied from a portion of the MS. of 'Italy' in Mr. Rogers's handwriting. They appear to have been intended to form part of that poem, but, we believe, were never inserted in any edition.—

Alas, to our discomfort and his own,
Oft are the greatest talents to be found
In a fool's keeping. For what else is he—
What else is he, however worldly wise,
Who can pervert, and to the worst abuse
The noblest means to serve the noblest ends:
Who can employ the gift of eloquence;
That sacred gift, to dazzle and delude;
Or if achievement in the field be his,
Climb but to gain a loss, suffering how much,
And how much more inflicting? Everywhere,
Cost what they will, such cruel freaks are played;
And hence the turmoil in this world of ours—
The turmoil, never ending, still beginning,
The wailing and the tears.

When Caesar came,
He who could master all men but himself,
Who did so much and could so well record it;
Even he, the most applauded in his part,
Who when he spoke all things summed up in him.

And all to gain what had been better missed.

Passports in France.—Permit me to state with reference to the recent decision of the French Government respecting passports, and for the benefit of those who may contemplate visiting the Pyrenees, that even a Foreign Office passport is sometimes a dead letter on the confines of France. Provided with such a document, I left Aix one morning last autumn with the intention of crossing the Eastern Pyrenees into Spain. I was accompanied by an intelligent guide, who assured me that I should not meet with any opposition. Having crossed a lofty spur of the Pyrenean range, we were passing through Merens, a small and miserable hamlet, when the head of the mule I was riding was seized by a stalwart *gendarme*, while two others demanded my passport. This was immediately produced, and after having been examined by the three men-at-arms, was pronounced worthless, and I was informed to my astonishment that I must consider myself under arrest, and that it would be necessary to send me back to Foix—two days' journey—in order that I might be examined by the *Préfet* at that place. As this retrograde movement would have been fatal to all my travelling plans, I protested against such a step—asserting that my passport was authentic—that it had been examined, a few weeks before, at Bayonne, and declared to be "bon," and that if they detained me it would be at their peril. My remonstrances had, however, no effect on the rude *gendarmes*, and my prospects were beginning to assume a very serious aspect, when a fourth person, the chief of the custom-house officers at Merens, appeared on the scene. Requesting to look at my passport, he at once pronounced it to be authentic, and added, addressing the Government *employés*—"You must surely see that this gentleman is not a French or Italian refugee, but an Englishman travelling for his pleasure." After long deliberation, the *gendarmes* relaxed, and I was allowed to pass out of France. They now stated as some extenuation for their conduct, that they had never seen or heard of our Foreign Office passport,—that they could not read one word of English, and that it would be well to append to such a document a translation of the same into French. This, now that English subjects are no longer allowed to enter France with the French Consul's passport, is not a bad suggestion. Had my custom-house friend not interposed, it is certain that I should have been detained at Merens:—back to Foix I would not have gone unless force had been used.

C. R. WELD.

Burlington House.

TO CORRESPONDENTS.—W. R.—M.—W. J. V.—BLOOMSBURY.—J. M.—AN OLD MAN.—J. B.—K. W.—J. I. T.—Author of 'M. and H.'—F. G. T.—R. T. S.—Mr. A.—E. H. H.—S. I. D.—received.
L. W.—Yes.

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—*Athenæum.*

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